1d. Weekly. 6/6 per Ann.

# The KINEMATOGRAPH & LANTERN WEEKLY.

THE ORIGINAL & ACCREDITED ORGAN FOR THE MOTION PICTURE & OPTICAL LANTERN TRADES

No. 133. Vol. 6. [Entered at Stationer's Hall.] NOV. 25, 1909. [Registered at the G.P.O. as a Newspaper.] ONE PENNY.

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NEW Gaumont FILMS

THIS WEEK'S NOVELTIES.

| No. | | FEET |
|---|---|---|
| 236 | The Work Girl (dramatic, theatro film) ... .. | 693 |
| = 237 | The Daughter of Shylock (dramatic, theatro film) | 708 |
| 238 | The Evening Party (comic) ... ... ... ... | 345 |
| 2492 | The Sentimental Wife (comic) ... ... ... | 583 |
| 2493 | The Valleys of Switzerland (scenic) ... ... | 305 |
| 2495 | Only a Stepdaughter (dramatic) ... ... ... | 843 |
| 2498 | The 5 Storey House, what the workman saw (comic) | 275 |

CHRISTMAS SUBJECTS.

| No. | | FEET |
|---|---|---|
| 2525 | Trapping Father Christmas ... ... ... | 464 |
| 2531 | Santa Claus Visits the Artist's Daughter ... ... | 452 |
| 2547 | Father Christmas and the Good Dog ... ... | 228 |
| 2548 | The Ragpicker's Daughter ... ... ... .. | 455 |
| 2549 | The Soldier's Mess Tin ... ... ... ... | 350 |

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| Uncle Learns to Hypnotise .... | 498 feet | £8 | 6 0 |
| A Drama at Sea .... .... .... | 655 feet | £10 | 18 4 |
| The Gold Digger's Son .... .... | 891 feet | £14 | 17 0 |
| The Consequences of a Nod .... | 311 feet | £5 | 3 8 |
| The Chemist's Bell .... .... | 455 feet | £7 | 11 8 |

Write for weekly list of descriptions of our Films

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Telephone No. 9115 Gerrard

Telegraphic Address "ENERPHONE, LONDON"

# The Kinematograph & Lantern Weekly.

No. 133. Vol. 6. [Entered at Stationers' Hall.] NOV. 25, 1909. [Registered at the G.P.O. as a Newspaper.] One Penny.

THE
**KINEMATOGRAPH**
**And LANTERN WEEKLY**

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**Notice.**

Literary contributions and correspondence should be addressed to **the** Editor, Tottenham St., W.

All matter and copy of advertisements must be received by **six o'clock on Tuesday** to insure insertion in Thursday's current issue.


# The Kinematograph Act.

## A DIGEST OF THE SECTIONS.

Although the Royal Assent has not yet been granted to the Kinematograph Bill, no alteration has taken place during its progress through the House of Lords. It is, therefore, not yet printed, but we have commissioned our legal correspondent to give his views on the various sections so that showmen may have a nearer acquaintance with its terms and conditions.

Clause 1.—*Provision against kinematograph exhibitions except in licensed premises.*

The provision here would include all performances given by the aid of a kinematograph wherein are used inflammable films. The whole Act becomes inoperative as soon as the non-flam film is used. It will be noted that the regulations made by the Secretary of State, that is the Home Secretary, must be complied with. It should be printed on the minds of showmen in letters of fire that any suggestion they may make on the subject of regulations will be fully considered if addressed to the Home Secretary at the Home Office, and should be done speedily to be of effect. It will be seen from the section that the section expressly exempts certain premises from the operation of the statute, see sub-section 4 of section 7. The places exempted are private houses, or to be more exact, private dwelling-houses. Hence, if an engagement offers in a private house for a Christmas party this may be safely accepted, provided the public are not admitted, either by payment or otherwise. Now this would otherwise mean that the entertainment must be confined to invited guests.

Clause 2.—*Provision as to licenses.*

A county council may grant licenses to such persons as they "think fit." Needless to say all applications to a county council must be considered in a judicial spirit. There must not be a spirit of favour, caprice, or bias in their proceedings. The authority for this is known as Westminster Aquarium Co. *v.* Parkinson. Whereas any person has conferred upon him an authority to decide upon a matter affecting another, which he is bound to exercise fairly and impartially, he must act according to the rules of reason and justice. Therefore he cannot at the same time act as accuser and judge. A county council is not a court, and if from caprice or bias they do not perform the duty laid upon them the remedy appears to be by way of a writ of mandamus. Another important point is that the terms conditions and restrictions must not extend beyond the scope of the regulations of the Secretary of State. To showmen this is a most important point and should be kept in view. For instance, if the regulations when issued do not prescribe that a fireman shall be on duty, it is advanced that it is *ultra vires* the council to prescribe that one shall be on duty.

Next we find that councils may issue licenses for any period, but a license may be revoked before the expiry of the period for which it was granted.

Then we find a power of transfer from person to person for the use of a specified hall, etc., to such person as they think fit. This means that they have power to refuse a license to any objectionable person. That is, he or she must be a fit and proper person. They may refuse to grant a license, to say, a person whose license has been revoked. But they must exercise calm judicial reasoning.

Further, we find that seven days notice must be given, practically this means eight days. Thus if we give notice on Monday, seven days will not expire until the following Monday. The first day does not count.

The notice in boroughs having a separate police establishment must be sent to the head constable, in counties to the superintendent of division.

In the case of a renewal attendance, an application for such renewal is alone necessary, a fee of five shillings alone being payable.

Another important point is that the total fees to be paid in any one year, either for renewal or upon application for a new license shall not exceed one pound for each year.

Clause 3.—*Penalties.*

An owner who allows his kinematograph to be used in contravention of the statute is liable to a fine of £20. But it is advanced that if an assistant, say, takes the instrument and

Empire

# Film Hire Service

Pause—and consider what a First Class Film Service means to your show.

It spells success—and that is what you are after.

¶ We are successful renters because the showmen who hire from us make money and can pay a fair price.

¶ Remember we ask you to sign no contract, but will guarantee to retain your business by sending you the films the public wants.

No Disappointments. No Substitutes. No Wasters.

¶ One of our clients whom we have supplied for 36 consecutive weeks with 6000 feet of film weekly, writes, saying that he has long ago stifled all opposition. Touring Shows visiting the town leave it disappointed.

Make the public talk about your show by exhibiting the best and the best only. We can supply you with the films that will do this.

## W. BUTCHER AND SONS, LTD.

**The Showman's Headquarters for everything appertaining to the Cinematograph Business.**

**Farringdon Avenue, London, E.C.**

'Phone—5995-6-7 Holborn.

Grams:—"England, London."

unknown to his master uses the kinematograph in violation of the statute, his master cannot be said to allow such use. The master must have some knowledge of such use.

The penalty of revocation of the license is far the most drastic, and every effort should be made to prevent this happening. The proceedings would be by summons before a petty sessional bench, and a right of appeal would be to quarter sessions, and on points of law to the Court of King's Bench from both tribunals by way of a case stated on application of either party.

CLAUSE 4.—*Power of entry.*

This section permits any constable to enter premises where he has reason to believe that a performance is being given, or even is in preparation. But any officer of the local authority must have been specially appointed for the purpose.

CLAUSE 5.—*Power of county councils to delegate.*

By Section 28 of the Local Government Act, 1888, the county council has full power of delegation to committees of such council, or even to justices in petty sessions the power to grant music and dancing licenses for theatres.

By this section they also have power to delegate to justices in petty sessions their powers under this Act. It is to be hoped it will be largely adopted, for the reason that petty sessions courts are far more accessible than county towns, where usually committees and councils meet.

CLAUSE 6.—*Application to county boroughs.*

Deals simply with the mode in which expenses are to be fixed, and in the authority for the auditor.

CLAUSE 7.—*Application of Act to special premises.*

Here we find provision made for the use of chapels, schools, and premises of an occasional character. They will not be occasional if used more than six days in any one year, and no license is necessary in the case of such premises. But seven days notice of such use must be given to the chief of police and to the county council or borough council as the case may be.

Nevertheless the regulations of the Secretary of State must be complied with, and any conditions laid down in writing to be given to the occupier by the council.

CLAUSES 8, 9, AND 10.—*Application to Scotland. Application to Ireland Short title and commencement.*

We next come to the sub-section obtained by the acumen and devotedness to their profession exhibited by the Showmen's Guild.

No license from the authority in whose area a performance is being given is required if a license has been obtained from the authority in whose area the showman usually resides, and he has given two days' notice of his intention to the police. But he must comply with the regulations of the Secretary of State, and any condition notified to him in writing by the county council.

The rest of the statute is confined to the powers given in Ireland to exercise the powers given to county councils by an officer accredited by such council and to definitions of terms.

**KINEMATOGRAPH MACHINES**
**AND ALL ACCESSORIES.**

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# Weekly Notes.

BY "STROLLER."

There has been no more agreeable feature of the film trade during the present autumn than the excellence of much of the work produced by the English makers. In quality, staging and not least in acting, many of the recent English films mark a great advance on last season's standard, and challenge comparison with the best foreign subjects. It is one of my pet theories, which I share, by the way, with such member of the trade as Mr. "Andy" Wright, Mr. G. H. Cricks, and Mr. Parfrey of Hepworth's among others, that no subject is so well received by our audiences as an English one, when it is satisfactory on the points I mentioned above. That theory receives plentiful support by the success, at the new Fonematograph Theatre in the Strand, of the two films of Hepworth's, The Blind Man and The Brutal Master, which are both in the current program supplied by Films, Ltd. In the film trade, at least, England has woke up to a remarkable degree, and it is gratifying to find one of the "original" films like Hepworth's in the van.

* * *

The movement towards securing a larger share of the program for home made films would progress more rapidly if showmen would make a point of asking their renters to send them all the good English films—which can easily be identified from our notices—as they are in the habit of doing with regard to the subjects of several foreign makers. It is rather significant, by the way, that the subjects of the American Biograph Company, which are so persistently (and deservedly) asked for by the showmen, are probably, with those of the Vitagraph Company, the most English in plot and treatment of all the films which reach us from abroad. The fact should encourage our manufacturers to go after the Biograph standard in acting and setting.

* * *

The Vivaphone, Hepworth's synchroniser, is, as I expected, doing wonderfully well for all who have it installed. Mr. Bennel, of Glasgow, is the latest convert, and has two or three running, while others are on the way. At Glasgow and Greenock it is "the rage," and it shows signs of becoming the leading feature of the Scottish shows.

* * *

The Marble Arch Electric Palace was one of the first picture theatres of the luxurious type to open in the Metropolis, now so well equipped is this particular, and despite competition it finds the demands on its space sometimes hard to meet. I am not surprised at their success after a recent visit and chat with Mr. H. St. John, the courteous assistant manager. The program is not only one of the best in London, but the visitor's comfort is studied in numberless other ways. One of the prettiest little tea rooms imaginable has been fitted up above the theatre, lit by Japanese lamps, and decorated throughout in the Japanese manner, while patrons have the option of having their refreshments served in the hall, where, by the way, smoking is not permitted—a rule also appreciated by the ladies.

* * *

I was particularly glad to notice that the management issued a program with a brief description of the films, for I have always believed that visitors appreciated this aid, which is almost essential in the case of a travel, and of great value with dramatic or historical subjects. Mr. St. John, who has the selection of the films, writes a short note upon each, and told me that the programs went like hot cakes.

* * *

The program itself is remarkable for the number of topicals included. No event of interest occurs that is not pictured on the screen while it is red hot as it were. For instance, Mr.

# GAUMONT'S 'STAR TURNS'

**For the Picture Man.**

# Dr. WALFORD BODIE

What he does—and how he does it. We have secured a complete cinematograph record of the performance of **THE MOST TALKED-OF MAN OF THE DAY**—The picture will be offered **for hire** almost immediately—If this interests you—**write for terms** and **vacant dates** immediately. ***Full particulars next week.***

# The WELSH versus SUMMERS FIGHT FILM

Is waking some of 'em up.
Showing this week at—

**Electric Palace, Brixton—St. George's Palace, Westminster Bridge Road, S.E.—Glasgow—Pontypridd—York—Kingston—Llandudno—Colwyn Bay—Plymouth, &c.**
**And booking up rapidly for December and January.**

# Sir Ernest SHACKLETON'S FILMS.

## *To RIP-VAN-WINKLE Showmen.*

Arise, shake off the dead leaves—and have a week of **SHACKLETON**—you'll be young again at the end of that time—and **WHEN YOUR EYES ARE WIDE OPEN** you will recognize your friends—who've been trying **all these years** to give you **SOMETHING** that makes it **worth your while.**

**The Film is showing this week at FINSBURY PARK KINE THEATRE—CROYDON—SWINDON—LINCOLN—STAINES—KILSYTH, and several towns in the South-West and West of England.**

Telegrams—"Chronophone, London." Telephone—5966-5967 Gerrard.

## The Gaumont Co., Ltd

**Chrono House, 5 & 6, Sherwood Street, and 18, Denman Street, Piccadilly Circus, W.**

Tel. "Bioscope, Glasgow." **Glasgow Office: 142, TRONGATE.** 'Phone: 787 Tron.
„ "Gaumont, Liverpool." **Liverpool „ 22, ISLINGTON.** „ 360 Royal.

St. John secured a print of the film showing King Manuel's visit to the City on Wednesday last, by waiting at Gaumont's until it was ready, and showed it by 7.30 the same evening—the first in London, I believe. Add to this that this versatile gentleman is an artist of no mean merit, and every week produces one or more special posters illustrating the films, and you begin to realise in part why the Palace is so popular a rendezvous.

* * *

The advertising possibilities of the kinematograph, although fully realised, have not been exploited to the extent one might expect, but I understand that an attempt is shortly to be made to develop this side of the business by a gentleman who is already well known to many members of the trade as the originator of a number of very novel trick films. Mr. C. Armstrong, the gentleman in question, has had a sufficently long experience of projection work to enable him to judge the possibilities of this new market. Many years ago, at a time when there was a story going the rounds of an encounter between Mr. W. E. Gladstone and an infuriated cow, he exhibited at the Alhambra a silhouette effect slide depicting the incident in humorous vein, which was extremely popular, and he is also the originator of the clever moving toy figure of Mr. Chamberlain, which was introduced into the House of Commons during a debate by Mr. W. Redmond, with such laughable results.

* * *

Mr. Armstrong's energies are now devoted to the manufacture of films showing silhouette figures which perform a series of clever tricks. An instance of the kind of thing I mean is to be found in the subject issued by Messrs. Cricks & Martin, entitled The Dancing Mice, which was Mr. Armstrong's handiwork. And a couple of further examples which I have been able to see undoubtedly contain many effects which could not be equalled by ordinary means. It is obvious that the use of silhouette figures of this kind offers great possibilities to the political caricaturist, and this is one direction in which Mr. Armstrong intends to develop his invention. Another is, as I have said, in advertising, and I shall be pleased to put anybody interested in either of these two directions into communication with this gentleman.

* * *

The meeting at the Holborn Restaurant last Wednesday of the manufacturers had not for its object any very startling proposals, as some people appear to have believed. It was purely an informal talk about trade matters generally, but naturally controversial matters were not untouched upon, and I believe one which was discussed at length was the request addressed to the makers by the London Cinematograph Company that the latter should be allowed to supply Lumiere non-flam films on which to have their subjects printed. They offered, I understand, to undertake the developing themselves as well as to supply the base, paying the makers so much per foot for the use of the negatives.

* * *

Various opinions were expressed at the meeting on this matter, but the general sentiment was, I am given to understand, against agreeing to it, and certainly those makers to whom I have spoken since are one and all opposed to the suggestion. It is pointed out that if the London Cinematograph Company's request were complied with, the makers could hardly refuse to extend the privilege to other buyers who made a similar request, and it is, of course, impossible that they should be asked to take a small sum for printing on customers' base when they have a developing plant and staff of their own calling for employment.

* * *

Two gentlemen prominent in the European trade, MM. Vandal, of Eclair, and Sciamengo, of the Itala, paid a brief visit to London in the early part of the week. They were just back from the States, and left for Paris on Tuesday, after a call at the Film House. Neither gentleman was disposed to talk about the trade in America, but doubtless the results of their visit will be apparent before long. Another prominent member of the film trade—Mr. Siegmund Lubin—also paid a flying visit to London on Tuesday. After a brief call on Messrs. Cricks & Martin, Prieur, and Tyler's at Film House. Mr. Lubin departed early next morning for Paris.

* * *

That the Cines Company have taken a wise step in moving to their more central and commodious offices at 18, Charing Cross Road, is evidenced by the prominent buyers one meets there every week. The company are producing some very fine art subjects, as witness their recent production of "Macbeth" which they are issuing in two lengths, 870 feet and 590 feet. Apropos of this splendid film, we had a conversation this week with Mr. Serra, and he wishes to emphatically disclaim any personal merit for the fine quality of the subjects now attained by the Cines Company. He assured me that the merit of the productions is due entirely to the personnel of the head office at Rome.

* * *

Mr. Alan Williamson, of the Williamson Kinematograph Company, Cecil Court, started for New York on Saturday on the *Mauretania*. The object of his visit to the States is to establish an agency for the "Allefex" sounds machine on behalf of Messrs. A. and H. Andrews, the agents. It is interesting to note that additional agencies are being opened up in France, Germany, Russia, and Italy. Mr. Moorhouse, the inventor of this ingenious machine, admits that he was very fortunate in obtaining such a go-ahead, enterprising firm to undertake the agency. So satisfied is he with the results that during his recent visit to town he appointed Messrs. Andrews as sole agents for the world.

* * *

I have just received Pathé's bulletin from America, and I see that their cartoons, which I have previously commented upon, are still of a nature that may appeal to a certain section of our American friends but is certainly too pronounced for our English traders. The latest is a cartoon founded upon the old copybook maxim, "Coming events cast their shadows before them." The Independent turkey has just laid four film eggs, and the shadow of Pathé's cock, with an axe labelled "Highest Standard Films," overhangs the bird with the murderous idea of cutting off its head.

* * *

I have received a letter from Grimsby asking for 20-feet lengths of film of the King, which it is intended to make use of at the close of picture shows instead of presenting a slide of his Majesty. I should be glad to know who specialises in this particular subject, as I have had similar enquiries previously.

* * *

Mr. Nicholl, of the Edison Manufacturing Company, points out that the masking of the picture on the Edison Kinetoscope is controlled by a lever, which moves the sprockets, etc., while the lens is stationary and the machine being used, and that they have been supplied on this principle for years. His attention was drawn to the matter by my note of last week when mentioning the new machine of Messrs. Films, Ltd.

---

### Another Picture Theatre for Liverpool.

Last Saturday the Grand Tivoli in Lime Street was reopened as the Palace de Luxe Cinema. The promoters are submitting a continuous program from 3.30 to 10.30. The program consists of the latest and best films. Every afternoon tea is served to the occupants of the stalls, grand circle, and pit stalls. A change of program takes place every Monday and Thursday. Pleasing music is rendered by an efficient orchestra. Mr. Somerold is the general manager, and Mr. Moie the acting manager.

# MISCELLANEOUS ADVERTISEMENTS

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**Three insertions for price of two.**

**The Best Medium for Operators.**
**Sure Sales of Apparatus and Films.**

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COMPETENT and Reliable Operator, New Picture Theatre. Must understand and attend to general electric work of the Theatre. Apply with copies of references and stating lowest salary. Arthur Clarance, 41 Clayton Street, Jarrow.

ADVERTISER – Operator good, both currents and lime with first-class outfit. Desires Engagement with Romford people, on share or salary, with or without films, good references, full particulars, if licensed, etc. Box 5, Kinematograph Weekly, 11 Tottenham Street, London, W.

MANAGER (Single Preferred) for West of England Kinematograph Entertainment.—Apply, stating age, height and experience, references, enclose photo which shall be returned. Box 7, Kinematograph Weekly, 11 Tottenham Street, London, W.

OPERATOR, Experienced, Seeks Employment. K. 10 Shouldham Street, Edgware Road, W.

WANTED, Engagement by First-Class Operator, electric both currents, 6 years experience, abstainer, now at liberty. Operator, 36 Bradgate St., Leicester.

WANTED Immediately, a first-class experienced Operator, one who understands taking, printing, developing, etc., etc. No experimenters required, only first-class professional men need apply. All particulars first letter. No callers. All letters—Apply, A. & H. Andrews, Pictorial Enterprises, 5 New Compton Street, London, W.C

A WELL-KNOWN Buyer and authority in the profession, who is in touch with the whole of the trade, is anxious to undertake commissions for purchase or sale of Films, Apparatus, etc. Small commission only charged, and absolutely dependable. Best references.—Reply, in first instance, Box 35, Kinematograph Weekly, Tottenham Street, W.

AN Artist with spare time and with special knowledge of slide painting, desires work at exceptional prices. Can work up from drawings or descriptions. Best work only. Slides coloured (hand) from 6/- per doz.—Box 33 Kine Office.

OPERATORS requiring situations cannot do better than advertise in the KINEMATOGRAPH AND LANTERN WEEKLY. It is the paper which is read by the whole trade.

## APPARATUS & FILMS FOR SALE AND WANTED.

TYLER'S Helioscopic Lantern with Acetylene Generator and Jet, £5/15; also 3 nick Oil Lamp, 3/6. J. Birkby, Market Place, Hucknall.

DAYLIGHT KINEMATOGRAPH SCREEN, to be Sold, patent rights for England and the Colonies. A real practical and efficient screen, easily made, cheap and portable, no curtain, no class is being successfully used on the Continent. Apply, A. Elsy, 25 Compton Terrace, N.

CINEMATOGRAPH, Negative Films developed and printed at moderate prices, and prompt despatch, good quality and satisfaction guaranteed. Box 6, Kinematograph Weekly, 11 Tottenham Street, London, W.

WANTED 2,000 feet of Good Films, in exchange for New Lady's or Gent's Cycle, value £6. Hutchinson, Jeweller, Kirkby Stephen.

CINEMATOGRAPH, Dreadnought Bioscope, complete with re-winder, sheet, 4,500 feet films, etc. Price the lot, £30, only once used. I. W. Moore, 63 Lansdown Road, Oldham.

WANTED to buy cheap for cash, good bioscope, iron house, lenses, resistances, arc lamp, gwyer jet, regulators, etc. H. G. C., 70 Malham Road, Forest Hill, S.E.

15,000 Feet. Splendid films, exchange other good subjects, Butcher's ball bearing fire-proof bioscope, cost £35, bargain £15. Mozzetto, 51 Shrowston Road, Norwich.

IF Your Films are Dirty, send them to A. Perrin, 24 Church Street, Shaftesbury Avenue, London, who will return same as new. Repairing and Cleaning, 5/- per 1000 feet.

KINEMATOGRAPH CAMERA and Printer, wanted to buy for cash. Must be cheap and in splendid condition. State price and particulars to Box 32, Kinematograph Weekly, 11 Tottenham Street, London, W.

SEND for List of Special Up-to-Date Secondhand Films for Sale, including Blackpool Flying films.—WALTURDAW, LTD., 40 Gerrard Street, Shaftesbury Avenue, London, W.

SEND for Our Hire Lists with Scale of Charges. We hire Pathe, Biograph Vitagraph, and all leading makers' films.—WALTURDAW CO., LTD., 40 Gerrard Street, Shaftesbury Avenue, London, W.

APPARATUS of any kind is easily sold by advertising it in the KINEMATOGRAPH AND LANTERN WEEKLY—6d. per line. Try it.

CHEAP and good Films for Hire. State how many feet wanted, and programs will be submitted, on approval, against cash deposit. No scratched Films; all, as new, including coloured.—PICTURE HALL, Monk's Road, Lincoln.

## SLIDES FOR SALE AND WANTED.

CLEARANCE SALE of superb collection of Lantern Slides. Life model sets, Travel, Gems of Art, Astronomical, Aborigines, etc. Dissolving effects, Flowers, Statuary, Cathedrals, Dicken's Empty Chair, The Alps at Sunrise, etc. Call and see them.—Sanders & Co., 71 Shaftesbury Avenue, W.

**SONG SLIDES on Hire,** American & English, largest selection, moderate terms.—**Walter Tyler, Ltd.,** 48, Waterloo Road, London. Lists Free

## MISCELLANEOUS.

**£70.** For Sale, Cinematograph Show. Busy road in S.E. London. Holds certificate of local district surveyor, been established over 2 years now under management, good living for energetic man. Full particulars by letter, 31 Kitto Road, New Cross.

THE DAYLIGHT PICTURES, LTD. Kinematograph Pictures in full light natural or artificial. Pre-eminently suited for dining halls, restaurants, concerts, garden parties and theatres. For information as to licenses, etc., and cards to view demonstrations. Apply, Daylight Pictures, Ltd., 2 Church Court, Clement's Lane, E.C. The owners of the British rights.

SINGLE LANTERN SHEETS at wholesale prices, send at once for price list to Rudd, 23 North Street, Leigh-on-Sea.

SITES or Existing Buildings for Electric Theatres required, or going concerns. Send full particulars to London Concessions Syndicate Ltd., King's House, King Street, E.C.

PICTURE HALL To Let or Sell, holds 600, Rent £2 Weekly. Coal Gas and Current laid on. J. McAllister, 128 Cleveland Street, South Shields.

**FILM HIRE,** send for lists. We go nap on Pathé, Biograph, Cricks & Martin Edison, and Vitagraph films. 40 other publishers.—WALTURDAW Co., Ltd. 40 Gerrard Street, London, W.

SEND for Second-hand List of Up-to-date Films, published to-day, also list of all the old winners. Prices from ½d. per foot. We can offer you any film advertised at less money than elsewhere, must be cleared to make room for new novelties.—WALTURDAW Co., Ltd., 40 Gerrard Street, London, W.

**POSTERS, POSTERS, POSTERS,**—Make your fronts attractive with our highly coloured Pictures. They "drag" the people into your shows, all sizes and shapes. Sample Parcel 5/- Post free,—Heron & Co, 11 Tottenham Street London, W.

**787 TRON** is the Telephone Number of THE GAUMONT SCOTTISH FILM BUREAU, **360 Royal** the phone number of THE GAUMONT Coy. LTD. Office in Liverpool, where every trade requisite can be obtained for purchase or hire.

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# The Latest from Paris.

FROM OUR OWN CORRESPONDENT.

PARIS, November 23rd.

## A Champion of the Regenerated Film.

In our notes of October 28th, page 1227 we reproduced impartially the criticism applied to the regenerated film by a Parisian manufacturer, who declared against the said film and showed us samples supporting his opinion. One of our readers, in an interesting letter, protests against the adverse remarks quoted, and states that as we had been shown exceedingly bad samples of "re-coated film," we must not from them conclude against re-coated film in general, and, to reproduce exactly the preliminary paragraph of our correspondent's letter: "If your interview with a Parisian manufacturer leaves an impression disastrous to the regenerated film, it proves still better, by the severity of your informant, that he really fears the advent of this film, and thus confesses it will have a very prosperous career." And then our correspondent's letter presents, in a few paragraphs, a broad "Criticism of the Critics." We hereby reproduce these observations, in full independence.

## Merits of the Re-coated Material.

"Three main criticisms are to be found in your interview.

"1st.—The perfect uniformity of the coating is said to be impossible, according to your informant. Our best answer to this affirmation is to send you a few samples of our regenerated film, so that you can satisfy yourself of the perfect injustice of this statement. There is no more difficulty in obtaining perfect uniformity in the recoating process than in the coating of virgin film of 55 cm.

"2nd.—Your informant criticises the leaving uncoated of the edges; there is no more difficulty in coating the edges than in leaving them uncoated, but we have preferred to leave the perforations free from any emulsion. Your informant will also appreciate the advantage of giving our film an appearance which distinguishes it clearly from the ordinary film, a fact which proves that we are not making our products in shameful imitation of other film, but are proud of a new industry which presents great economical advantages.

"As to the remark with regard to unpolished surface we concede to the critic that it is an undesirable feature. It has been adopted for securing a better adhesion of the emulsion to the film, but it interferes with the transparency of the film and the purity of the white surfaces of the projection. We fortunately have every means of doing away with this objectionable feature."

## A Proposition to the Makers.

Our correspondent concludes by stating his absolute faith in the future of the industry he is starting with a full knowledge of its secret, and, as to the economy of this process, he gives the following points for the benefit of makers who always read these pages:—

"It is understood that the makers will deliver to the regenerating company all their second-hand or second-class films, as well as the usual 15 per cent. of unsatisfactory films crowding their shelves, and in exchange they will receive the same amount of re-coated film, and pay to us a very small sum. This is a fine commercial proposition, and I believe in its very rapid development, as I feel it is our duty to obtain for the 'regenerating industry' the same consideration in the kinematograph trade as it has obtained in chemistry. You can also tell your friends that this is the best remedy of the deplored flooding of the market with second-hand films. You can also inform them that in the future the unpolished surface will not be used. I will ask you not to at present disclose my name, which will soon appear on the 'fronton' of our factory now building, and for signing this letter with a word which sums up the whole of our policy—REGENERATION.

## An Opportunity to Test Base Free.

Further proof is given of the interest awakened in certain circles by the WEEKLY's information by the German manufacturers of the "Astra" Stock Films, who wish to cater for the general demand for films of good quality, and give us a chance of exercising our judgment by sending us a few samples of both positive and negative films. The best judges will of course be the manufacturers themselves, and we will consider it a pleasure to forward the samples on a request from them. An instruction sheet has also been sent us, for the benefit or guidance of the users. Its reproduction would occupy too much space, but we cannot neglect to mention that two distinct positive emulsions are made by the Astra Company, one for "weak," the other one for "strong" negatives. Chance is thereby given to the users of stock films for a fair test.

## Pulsations of the Human Heart Filmed.

Another reference to previous articles has been made by a reader who desires to know more about the filming of heart pulsations. Dr. Schleussner, in Frankfort, has not filmed them directly, but has been obliged to photograph them on glass plates, and then transfer the pictures to films. Following are the reasons in reply to questions of our correspondent;—1st. With any other material than glass plates to deal with, it would have been impossible to give the pictures so short an exposure as is indispensible for the rapid pulsations of the human heart. 2nd. The X Ray installations as they presently exist are unfit for photographing on films. A film thus obtained has been shown to Parisian doctors, and excited their admiration, but it is altogether too scientific for the laity, and will in no way be a public attraction.

## Contradictory Contributions to History.

As a certain nervousness has appeared in the "priority claims," which have been made in opposition to M. Comandon, we must declare how unjust it is, specially referring to an academical lecture, which did not claim any patentable invention, but merely reported a contribution to science, with the possible pretention to be better "to the point" than previous researches. Such discussions, however, have their utility, as it is better to write history on the very spot and before the time has dissipated or destroyed the documents which may be quoted as proofs. The writer will be particularly indebted to any contributor for data referring to the question, and he hopes some day to be as well posted on the respective claims on the subject as he now is on the works of Papin, Jouffroy, Hulls, and Fulton, in the much debated question of steam navigation. The writer now understands the detailed working of M. Comandon's experiments, for which great credit is also due to MM. Pathé, and he regrets not to have had in hand any drawings or pictures of the apparatus used by other contributors previous to M. Comandon. They should certainly be in the place of honour in the shelves of our public Museums, as well as being included in the much-needed, incomplete though greatly desirable "Kinematograph Library."

## Music with Films.

This is heard of repeatedly in our times, and has been promised an exhaustive solution by a combination, yet to come, of a good orchestrion or piano builder and a film manufacturer. Meanwhile we must give a hearty approval to the example given by the Edison Manufacturing Company under the title of "Music Cues for Edison Pictures." The *Kinetogram* gives instructions in a few words on the character of the music to accompany each particular section of the films they issue.

## The Waterproofing of Films

is another suggestion made in the *Kinetogram*, or rather a claim of the Edison Company in favour of their films, which

can be thus kept cleaner and better than is now the case. We must state that the suggestion had been made to us previously by a man of great experience in film mnnufacture, and the suggestion will likely be soon accepted by one or several firms, as no license or patent will be needed.

### Danger Ahead.

To one who knows the "protective tariff wave" which has swept the States since the early days of the Dingley Bill, there is a very serious danger of a purely commercial nature, which no people in the world could so deliberately wage on the foreign product as the Americans. Such a step taken in America would mean the prohibition of imports, and we are extremely anxious to dissipate this fear, by interviewing the European manufacturers now returning to Paris, who have a relatively long experience of modern America. Europe welcomes American productions, and we wish America would similarly welcome the best of our products. We wish every manufacturer on his return would declare as great satisfaction as did Mr. Reader, of the Vitagraph Company, when we met him in his Paris office on his return from the Continental capitals (not to mention Venezia, which cannot very properly be called "Continental"). Our friends from the European expedition to the States will fortunately return this week, too late I regret for submitting them to the torture of the "wharf descent" interview. They were very reticent in their letters to their companies. Is silence the sign of satisfactory news?

## Posters with Lion's Head Subjects

Messrs. Cricks and Martin are now issuing with each of their subjects a poster giving a synopsis of the plot for use on showmen's display boards. Our illustration gives an idea of the designs of these bills which should prove excellent aids to business. Duplicate copies can, of course be supplied where required from Messrs. Cricks and Martin, from whom all particulars may be obtained.

### Another Daylight Screen.

Mr. Albert Elsy, a visitor to our office from Milan this week, is entrusted with the mission of disposing of a daylight screen, invented and patented under the name of Alveolare by Signor Ganzini. Mr. Elsy is prepared to sell the entire rights of English manufacture of this screen, and will be pleased to give particulars of its manufacture to any interested member of the trade. It is made on decidedly novel lines, which should produce a good result. Mr. Elsy may be addressed at this office.

### The Tyler-Ernemann Projector

was used at the large Queen's Hall recently at a meeting of the Colonial and Continental Church Society in conjunction with Messrs. Rigby's patent iron operating house, both hut and apparatus giving complete satisfaction.

### Popular Films at Belfast.

Our Belfast correspondent writes us this week: "Edison's 'Dash to Death' going strong. Rosie Company's 'White Sea Fisheries' film is the finest sea subject I have ever seen; everybody is delighted with it."

### Dudley Temperance Hall.

Mr. Fred Webb is to be congratulated on his excellent picture show here. This week the films included Magda, The Country Doctor, The Peach Basket Hat, From Egg to Spit, The Way of Man, Living Ornaments, The Reformed Drunkard, and The Old Folk.

### Messrs. A. & H. Andrews,

the motion picture specialists of 5, New Compton Street, W.C., opened the New King's Hall, Edmonton, on Monday, with an excellent series of pictures, whose interest to the public was considerably heightened by the effects produced by the "Allefex" sounds machine.

### New Companies Registered.

Subscriptions are invited at par for 75,000 £1 shares in the Provincial Cinematograph Theatres, Ltd. The company has a total capital of £100,000 in £1 shares. It is intended to open at least ten theatres immediately. The subscription list is now open and will close as and when the directors may decide.

Southend Hippodrome, Ltd.—November 17th. £20,000, in £1 shares. 18, Fleet Street, E.C.

### Congratulations to Pringle's.

Pringle's Picture Palace, Edinburgh, celebrated its first anniversary last Tuesday night, when the staff and artistes were entertained to supper by the management. The function was a great success, and during an interval Mr. Edmunds thanked the staff for the manner in which they seconded all his efforts to maintain his show at a high standard of excellence. The management of the Glasgow Picture Palace were the recipients of a telegram of congratulation from their Edinburgh colleagues on the occasion of their second anniversary on Thursday of last week. Needless to say, this kindly act was duly appreciated by the staff in the second city.

THE
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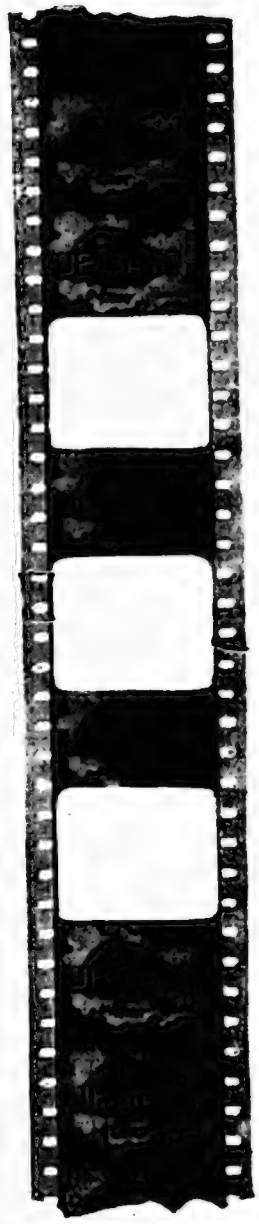
## The Urban-Joy Safety Device

## For the Prevention of Film Firing.

**Alarm impossible! Safety Assured! No Risk! No Fire! No Danger!**

The illustration shows the effect of explosions subsequent to exposure of film to the heat of an arc lamp of 30 amperes for the space of one minute to each picture. It will be noticed that the picture only is destroyed, the perforations remaining intact, so that the display is not interfered with, and the performance is not delayed. No member of the audience is any the wiser, or any the worse. The device can be adapted to any standard machine.

PARTICULARS ON APPLICATION.



*The Week's Film Publications.*

## THAT AWFUL PIPE.

**Excessively comic in every phase. Full of side-splitting incident. One of the most entertaining subjects of the season. A Winner all along the line.** The Pipe and its Fumes are accountable for sundry collapses of a most humorous character. Every one who encounters them is overcome. A film to be stocked and repeatedly shown.

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## THE WREATHS.

**Touching—Pathetically interesting—Fascinating.** A boy, orphaned, grieved that he cannot place wreaths upon his mother's tomb, by energetic study subsequently carries off the principal prizes of his school. These, in a **scene which will appeal to the emotions of every audience,** he proudly places upon his mother's grave. **A film subject for every class.** **No. 4158 Code "Wreath" Length 460 feet**

## The Tragedy of the Mill.

**An Eclipse Art Film, perfectly reproduced, the characters represented by leading French actors. Idyllic, Scenic, Tragic, Romantic, Thrilling and Realistic**

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**Price of Films - Fourpence per Foot Nett.**

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*Every Public Event—Industry—Spectacle*
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**This Important Industry Fully Illustrated. Every Detail, every Process faithfully reproduced in sequence, photographically perfect and of excellent quality.**

**Fishermen Embarking for the Grounds** from the beach of ancient Whitstable. Three Men in a Boat—**Boarding the Dredgers—Hoisting Sail—Off to the Beds—Dredging for Oysters—The Fleet—Striking Marine Effects**—Throwing out the Dredging Apparatus—**A Big Haul**: dredgers filled—Close view on deck—Bivalves *au naturel*, indeed!—Sorting and sacking for shore delivery—Return of the Fishermen—Landing Oysters by boat. **The Packing Houses**—Sampling the Bivalves—A tempting scene. **The Oyster Houses**: Sorting, Barrelling, Entraining. Preparations for the Feast: Opening the Natives. **The Oyster Supper**—Fastidious, but appreciative guests. **No. K 522 Code "BIVALVE" Length 680 feet**

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**Original and unusual scenes of Christmas preparations in the Eastern Counties. Flock of geese looking for dinner—River Experiences—Swimming a rapidly flowing stream—Enclosures: hundreds of geese hissing and clamouring for food—a grand picture. The Mother of the Flock—Sorting out the geese for market—The selected birds—Plucking and weighing scenes: the first stage. Second stage: Men and women in great numbers preparing the birds for market—The down flying in every direction—Portrait of a specimen bird—Loading up the geese on railway trucks—The Christmas Geese exposed for sale in a London market. No. K 520 Code "GOOSE" Length 275 feet**

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# TECHNICAL NOTES AND ADVICE

WE HAVE OBTAINED THE SERVICES OF A LEADING EXPERT TO DEAL WITH DIFFICULTIES WHICH READERS MAY NEED ADVICE UPON. QUERIES SHOULD BE ADDRESSED "EXPERT," KINEMATOGRAPH WEEKLY OFFICE.

### Saturators.

GEO. J. BERE.—Just use ordinary methylated ether, ·720 or ·750.

### Resistance Wire.

WM. HOW.—Try the London Wire Company of Golden Lane, London, E.

### Advertisement Slides.

GUS. BELL.—Your query certainly whetted our curiosity, hence when at the Patent Office we devoted more time than we usually do to try and find out the particulars. Send 8d. plus postage to the Patent Office, Chancery Lane, London, W.C., and ask for a copy of the specification 7609 of 1893 by W. J. Hawkins.

### Making Celluloid Non-inflammable.

NON-FLAM (E.C.).—If you merely wish to find some solution into which you can dip the film and thus render it non-inflammable we are sorry we cannot help you. If you yourself can find this out, do not publish it—there is a big fortune in it. It is, however, claimed that if celluloid be dissolved in acetone and to this be added a solution of magnesium chloride in alcohol the resultant is non-inflammable.

### Defective Ether Saturator.

G. MAITLAND.—Some ether saturators are stuffed with such a cotton, flannel, hair, asbestos, etc., and if from any reason this becomes too much impacted the gas requires extra pressure to pass through. It is possible that this is the case with yours. You give us no idea as to the particular make, but perhaps you may be able to get at the inside and investigate matters yourself.

### Chromotrope Slides.

SHOWMAN (Glasgow).—One double revolving frame is sufficient to hold several changes of painted discs; the discs are secured in position by means of a spring, or jump ring. The cost varies with the amount of work on the discs, but a cheap variety can be obtained complete in a box for about 18s.; this outfit comprises frame and six sets of double discs. Make certain that the centres coincide, for sometimes they are a little "out."

### Registered Effects.

BEGINNER (Sevenoaks).—Confine yourself to simple effects at firs until you gain experience, for manipulating a triple with full effect slides is no child's play, and running a kinematograph lantern is quite simple in comparison. Slides which have been registered in any lantern which has itself been properly registered would fall in correct position in any other lantern which has also been correctly registered. However, make use of your cross-registering slides to ascertain that the lantern you are to use is all right. Shall be pleased to hear how you get on.

### Noisy Limelight Jet.

CONSTANT READER (Gosport).—Hissing at the jet may proceed from a variety of causes, amongst them being too great a pressure for the style of jet, or it may arise through a slight roughness on the inside of the nipple. Screw this off and clean out carefully, but we cannot promise that this will rectify matters. Some jets have been known to defy all attempts at making them silent when giving an average light. A suggested remedy is to put the light out completely when the noise commences, give the jet a few taps with, say, a knife handle whilst it is in position, again light up, and increase the pressure of gases gradually. Some little impurity may thus be dislodged. We have known this to effect a cure.

### Colour of Lantern Slides.

CHAS. L. YOUNG.—It is quite possible to develop both lantern slides with eikonogen yet have them of a different tone. The variation in strength of the developer will influence the tone.

### Registration of Design.

M. M. (London).—Respecting your experience, we know it to be a fact that many years ago a lantern was placed on the market which was advertised as being registered, whereas the only part registered was the design of the perforations around the foot of the lantern body (tin) where free air was admitted.

### Non-flam Film.

ANNOYED OPERATOR (London, W.C.).—We are unable to supply you with the full details as to the constituents of any of the makes of non-flam film. You would hardly be correct in terming them either gelatine or celluloid rendered uninflammable. Later on we may give you some interesting details if you will remind us by writing again.

### Starting a Kinematograph Exhibition.

C. MARGARET.—In reply to the first portion of your letter, it is certainly possible to start a kinematograph show with prospects of making money, but this statement must be qualified. After reading the remainder of your long letter we would hesitate to advise you to recommend your friend, who is abroad, to return and start this line of business. The capital you mention as being available would have sufficed about eighteen months ago but not to-day, as things in this line are now conducted on a totally different scale, and in trying to compete with some of the now-a-days style of entertainment your friend's capital would not be sufficient to provide for the seats alone in a moderate sized hall. Some time ago there was a rush for what may be termed shop-shows, but owing to the requisite regulations many of these have given up. Just think of the comforts now provided at threepence admission; these include a carpeted floor with a gentle slope towards the screen, heating or electric fans as the case may be, comfortable tip-up seats, and in some instances a cup of tea and a couple of biscuits served on a tray between certain hours. Against all this the show cannot long stand, especially as a penny tram ride will generally bring one within range of such a place as we have just mentioned. If, after reading this, your friend still desires to make a start on a small scale, several small shows are on the market, and some of these could be "revived" with a little capital and new blood. An advertisement in our columns would be the best means of getting in touch with such; then it might be a good plan to attend (as one of the audience) for a few days so as to form an opinion. The general expenses in starting would include rent and taxes, one, or perhaps two, operators, the apparatus, hire of film, attendants both out and inside, front, decorations, some phase of advertising, and perhaps certain structural alterations according to the demands of the authorities. We have entered somewhat fully into the matter as you do not say whether your friend knows anything at all about this line of business; if not, then perhaps his best way would be to get in touch with an already established firm or limited company, where by taking up a certain lot of shares he might also arrange to take an active part and thus get a salary in addition to a dividend or share. All this requires careful consideration, for money can easily be lost, and above all engage a solicitor to see that his interests are safeguarded, in such cases it will be money well spent. Doubtless you have seen a line of advice which appears at the foot of certain pages of this journal; if not, read it and keep it well in mind. It is: "Bluff has mislead many a genuine trader; be on your guard in the kinematograph trade—there are some champions in it."

# MARKT & Co. (Ltd.)

**American Film Department.**

## BIOGRAPH

We are releasing on Saturday, NOVEMBER 27

### His Lost Love

Dramatic *Length 968 ft.*

Releasing Wednesday, DECEMBER 1

### A Change of Heart

Dramatic. *Length 977 ft.*

Synopsis Posters of the above will be supplied at 1/- per dozen . .

## SELIG

Releasing Saturday, DECEMBER 4

### Across the Divide

A wild Western spectacular dramatic. *980 ft.*

Releasing Wednesday, DECEMBER 8

### A Trip to the Yosemite Valley

Scenic pictures showing the wonders of this great nature's handiwork.

*Length 660 ft.*

### How Binks Butted In

Always in trouble—see the fun. *Length 315 ft.*

—o—

We are now supplying an artistic and attractive coloured poster of all our films product. We would kindly request showmen to apply for them through their Renting House.

**Full descriptions of these subjects will be found in another part of this publication. On receipt of a post-card, we will place you on our Mailing List, and send you descriptive bulletins of the above by return.**

**West End Showroom: 4 RUPERT STREET.**

**Head Office: 6 CITY RD., LONDON, E.C.** Telephone 648 City.

# BIOGRAPH

***Leading Showmen's Opinion of Biograph Films and their effects on the Box Office.***

**MARKT & CO. (London) Ltd., 6, City Road, E.C.**

*Continued from issue of November 18.*

The following testimonial was received from Messrs. JOHNSON & GIBSON, of Temperance Hall, Melbourne, Australia, and handed by Mr. Millard Johnson, of 8 New Compton St. W.

"The American Bio pictures are no trouble, and we think that they are undoubtedly the best pictures we get here, and by having this make we can easily hold.—Everybody in the business is wanting them. Even the public, as soon as the title is put on the screen, show their appreciation by giving a hearty round of applause. We get enquiries from all quarters, so do not on any account omit buying them. They run perfectly, and so far, sprocket holes show no signs of cutting."

Picture Palace, Knowsley Road, Bootle.
BIOGRAPH FILMS 21st Sept., 1909.

Dear Sirs,—Many thanks for your selection of Bulletins, I can say I have most of them, as I always select your films as soon as I notice them in the "Weekly."—Yours faithfully,
G. CLEWITH.

Northern Pictures Ltd., West Hartlepool,
16th Sept., 1909.

Gentlemen,—If you will kindly keep me posted I will certainly give the preference to Biograph. J. COLERIDGE.

Pendleton, Smith & Co., Alexandra Hall, Blackburn,
29th Oct., 1909.

Dear Sirs,—I have used your Biograph and Selig films as top liners for many weeks with very great success.—Yours faithfully,
RICHARD SMITH.

R. Pringle's Picture Palace, Rochdale,
17th Sept., 1909.

Dear Sirs,—I may say we show a lot of **Biograph** subjects. This week our star picture is "The Slave," a most magnificent picture, one of your best, deserves fully the appreciation the audience gives it.—Yours faithfully,
J. A. PRINGLE.

Canada Pictures, West Hartlepool,
November, 1909.

Dear Sir,—I cannot express in words my liking for Biograph Films, as I have always found good results in return for when I exhibit Biograph films.—Yours faithfully,
JAS. BURLEY, Manager.

*These testimonials will be continued in the next issue of the* KINEMATOGRAPH AND LANTERN WEEKLY. *and in the meantime we should be pleased to have the opinion of any of our showmen friends who have not written us on the above subject.*

# Picture Personalities.

## Mr. Harold Mitschke

(The Park Picture Hall, West Hartlepool).

An Interview on Lecturers and Lecturing, as applied to Pictures.

Before commencing to detail my conversation with Mr. Mitschke, it might be as well to give our readers a personal introduction to him. He is a native of Hull, but when only young came to West Hartlepool, where he was educated. Long before finishing his "school days" he commenced to study the art of elocution, and since has been a prominent figure before the public in the district as an accomplished elocutionist, has taken part in many public debates, and previous to devoting his talents entirely to the picture business, had delivered many lectures on "The Lines of our Eminent Poets," and kindred subjects.

While touching on the personal character of the man, I might mention that his philanthropic work in "The Hartlepools" has been almost invaluable. At the time of the great local distress, for many weeks he distributed, at his own

MR. HAROLD MITSCHKE.

expense, over 1,000 loaves of bread weekly amongst the poor and unemployed. He was also one of the promoters of the local "Crippled Children's Guild," which provides crippled children with a free holiday in the summer, a monthly tea and entertainment, and the necessary mechanical appliances. Appreciation of his many years services to charity recently found expression amongst his fellow citizens by the presentation of an illuminated address and a cheque for one hundred guineas.

Add to all this that he is an artist of merit, and we obtain some idea of the complexity of his character. He has also written many very excellent poems, which he frequently recites with great credit when his services are called upon.

The extraordinary growth of picture entertainments has drawn into its vortex many persons who have hitherto been unconnected with the business. "Mushroom pianists" and "mushroom lecturers" have literally been born in a single night, and it goes without saying that such individuals in nearly all cases have to serve some considerable time in their new vocation before they can become (if ever they do) thoroughly equipped for their work.

The subject of our interview, however, may fairly be said to be an exception to the rule, as for many years he has been considered to be one of the foremost elocutionists in the North of England, and also possesses culture and education. Consequently he has been able almost immediately to adapt his qualifications to "the art" of lecturing to pictures.

I was fortunate in finding Mr. Mitschke at home, and, over a pleasant afternoon tea, we talked of kinematograph affairs in general.

"Certainly, yes," he answered to my first question, "there can be no doubt at all that pictures will become a permanent institution, inasmuch as they provide a nice combination of instruction and amusement. Take, for example, the series of photographs of Gaumont's dealing with Lieut. Shackleton's exploration to the South Pole. These, by their visual reality, convey to the mind of the audience more actual truth than a hundred books or lectures could possibly do! One glance on the materialised idea, as shown on the screen, brings you closely *en rapport* with scenes which cold print is incapable of presenting."

"And what about the moral effect of these shows on the people who attend them, Mr. Mitschke?" I asked.

"A picture with a moral teaches more than the best of sermons," he answered emphatically. "For instance, let us take that splendid picture, 'L'Assommoir.' In this film the evils of intemperance in alcohol are portrayed so vividly that an impression for good must be left on the mind of the most confirmed drunkard. It is true that a picture could exercise an immoral effect as well as a moral one, but our film manufacturers, our managers, and your own paper look well after this side of the question."

"Will you give me your ideas on present day lecturers and lecturing?" I next enquired.

"Lecturing on pictures, or on any subject," he replied, "is a gift. To use a trite expression, the lecturer is born, not made! The really successful lecturer must be a man of education; he must have a knowledge extensive and broad; he must be able to speak topically, and yet simply. Above all things, he must not be pedantic. He must never anticipate events to be shown on the sheet, and he should never insult the intelligence of his audience by an elaborate explanation of the obvious. He should endeavour to submerge his identity as it were, he and the picture should be as one, and this effect can only be attained by his use of the third personal pronoun. Perfect synchronisation between a lecturer's words and the lips of film-characters is as yet impossible, and any attempt to obviate this, only destroys the voluntary illusion in the minds of the audience. If the ear jars with the eye, how can there be harmony in the mind? This is a simple question, with a simple answer, but how many modern lecturers ignore altogether."

"Then do you think that the personality of the lecturer influences his audiences?" I said.

"A thousand times yes," said Mr. Mitschke animatedly, "there is nothing more certain. A boisterous lecturer makes a noisy house. If the speaker be flippant, the audiences feel invited to be flippant too; if he be gentlemanly and unassuming, the audience will be quiet and unassuming too. Give me a lecturer with a magnetic personality and tact, and I will show you an orderly audience; the speaker and his listeners will then have between them a bond of sympathy which will not easily be disturbed."

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# The Kinematograph and Public Health.

AN URBANORA SUBJECT WHICH SHOWS HOW DISEASE IS SPREAD.

No better illustration of the instructive powers of the kinematograph could be described than that furnished by a subject issued this week by the Urban Company, which can be recommended to the notice of all interested in any way, in the application of living pictures to education or research. "The Fly Pest" is not exactly a pleasant subject, but the unpleasant character of many of the scenes is the strongest testimony to the value of the subject from the educational standpoint, and the subject as a whole is much more convincing than the reams of literature which have been written on the subject which it illustrates—the disgusting habits of the house-fly and its near relations, and the danger to public health which consequently arises.

The last year has seen a considerable amount of attention paid to the habits of the house-fly, blow-fly, and similar insects which, once regarded as harmless insects, are now, as a result of a careful study of their habits, realised to be amongst the commonest distributors of disease. Resorting as they do to accumulations of filth and garbage of all descriptions for the purpose of feeding, diseased matter clings to their tongues and feet, and when, sooner or later they alight upon edibles upon our tables, or the fruit outside a shop, that matter is transferred to the latter, causing an amount of harm difficult to estimate.

It is only recently that the importance of this matter has been realised, but strong measures have already been taken in the United States and in some of the largest English towns to combat the fly pest, and it is to stimulate other authorities to take similar precautions that the series is issued, as well as to convey to numbers of the public the importance of guarding against the contamination of food by these apparently harmless but really formidable insects.

That the subject will have the desired effect of inspiring the average spectator with disgust of these disease carriers, and so stimulating him or her to protective measures is certain, so disturbing are some of the scenes. Blow flies are first seen laying eggs in putrid meat, then comes the hatching of the latter—shown in detail as through a microscope—the maggots so released boring their way into the earth to become pupae. Later a fully formed fly bores its way to the light, and developing wings after eleven days, takes its first meal upon a piece of diseased meat. A greatly magnified picture showing a fly taking syrup from the point of a needle enables one to appreciate the wonderful formation of the trunk, while the tongue and foot the chief instruments in spreading infection, are also shown on a greatly enlarged scale, while the concluding scenes gives a practical illustration of the evil functions of the insects. First they are seen congregated about a spittoon, feeding upon and dipping their feet in its filthy contents. Then they take flight and pay a visit to a baby quietly sleeping in its cot, and wander upon the teat of its bottle, afterwards resorting to a piece of decaying fish, whence they proceed to alight upon a basin of sugar upon a tea table.

Illustrating as it does a matter of vital importance to the well being of the community, this film is one which could with advantage be shown to the general public, who would probably overlook the necessarily unsavoury character of some of the scenes on account of the salutary warning it conveys. The Urban Co. are to be congratulated on the skill with which they convey the desired instruction.

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# Progress of the N.A.C.O.

We learn that the National Association of Cinematograph Operators continues to make steady progress. The numerical strength of the Association is now about 150, and every effort is made to uphold and maintain the objects for which it was inaugurated. It may be as well to recall the chief object, which is to raise the standard of the operator by the issue of certificates of merit to those who pass the examining board. One of the crucial conditions of membership is that every member must have had at least eighteen months' practical experience in the operator's box working a show. During the three years of its existence the Association has been the means of supplying to the trade many qualified operators. One other important object of the Association is to keep separate the positions of operators and electricians. Whilst an operator should be something of an electrician, the Association hold that he should not be called upon to perform, as is so often the case, the duties of an electrician at a theatre. The safety of the public demands that the electrician should be at his switchboard when the house is in darkness, and the operator cannot be there and in his box at the same time. Moreover, the management of an electrical installation in a theatre is not the work of the operator, but should be performed by an electrician quite outside the sphere of the operator. It is a significant fact that the operators who can produce the N.A.C.O. certificate do not have to wait long for a good appointment. A forward movement is about to be made by the Association. Hitherto the examining board has been composed of one or two well-known master men in the trade who have kindly consented to adjudicate upon the examination papers. Now, however, the executive committee have decided to fall into line with a suggestion made in the KINEMATOGRAPH WEEKLY of September 16th last. They are going to try and establish a permanent board of examiners comprised of practical men in the trade. With this object in view the committee have requested the co-operation of both the Kinematograph Trade Protection Society (of which Mr. F. R. Griffiths, of the New Bioscope Trading Company, is the chairman, and Mr. W. F. Jury, of Jury's Imperial Pictures, Ltd., the vice-chairman) and the Kinematograph Manufacturers Association, and it is hoped that both these bodies will appoint some of their members to join the board of examiners of the N.A.C.O.

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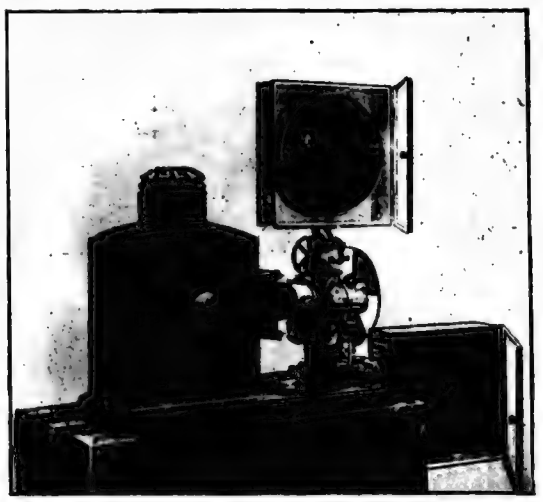

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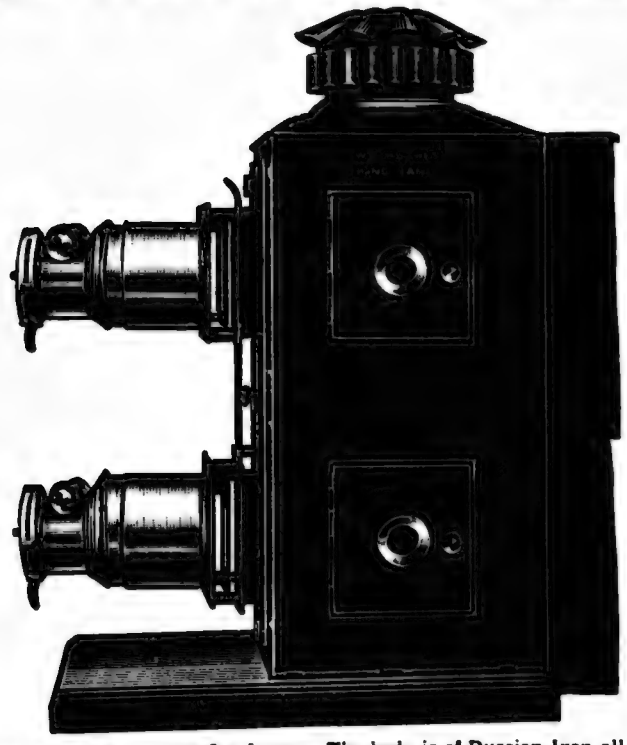

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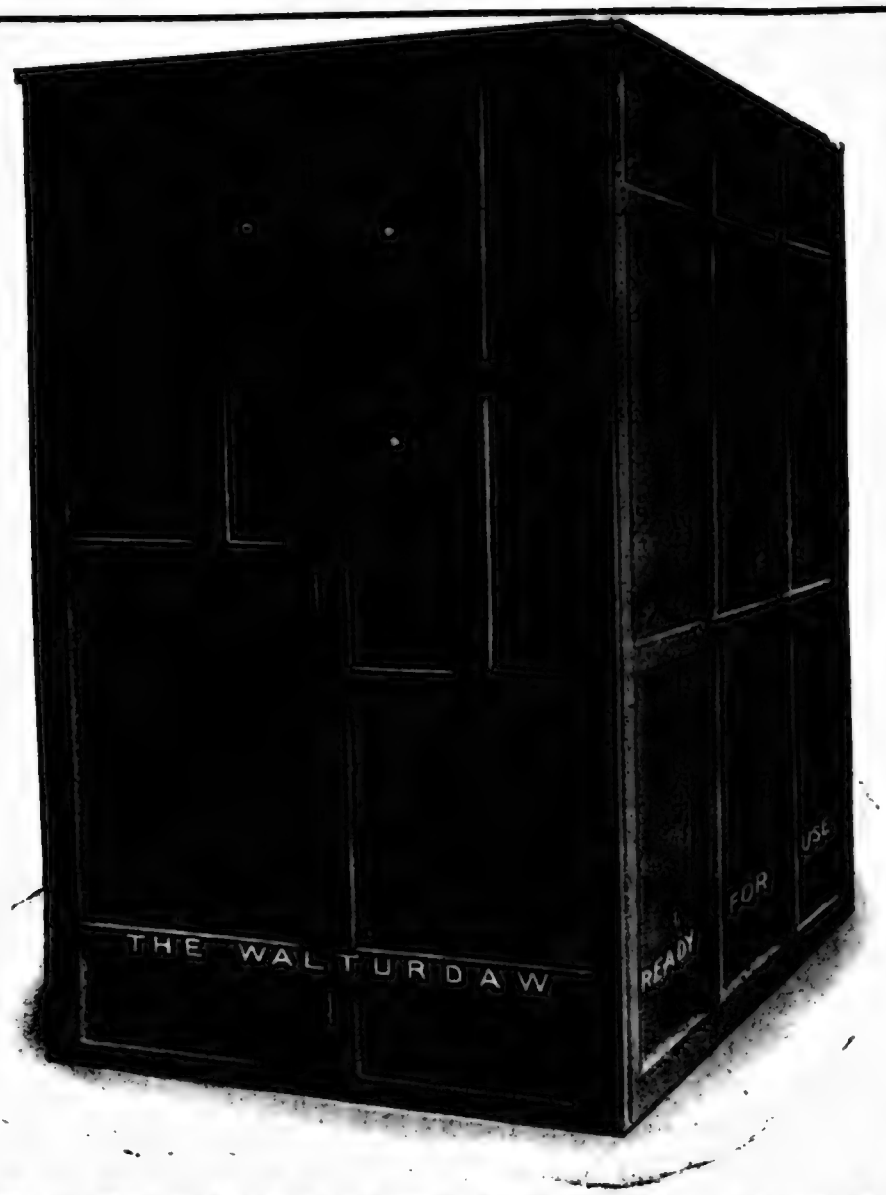


## The "Walturdaw" New L.C.C. Smoke-proof Operating Box.

By order of the London County Council the old regulations respecting the use of Bioscopes in theatres and other licensed premises were rescinded, and a new series put in force. Under the new order only smoke-proof operating boxes will be allowed to be used, and this order will be rigorously enforced.

We were the originators of the Operating Box, which during the past 13 years has given every satisfaction to the London Fire Brigade, the London County Council and the Insurance Companies.

We have now brought this box up-to-date, and it is fire-proof and smoke-proof, yet portable. The shutters which cover the projection and sight opening, can be controlled both from outside and inside.

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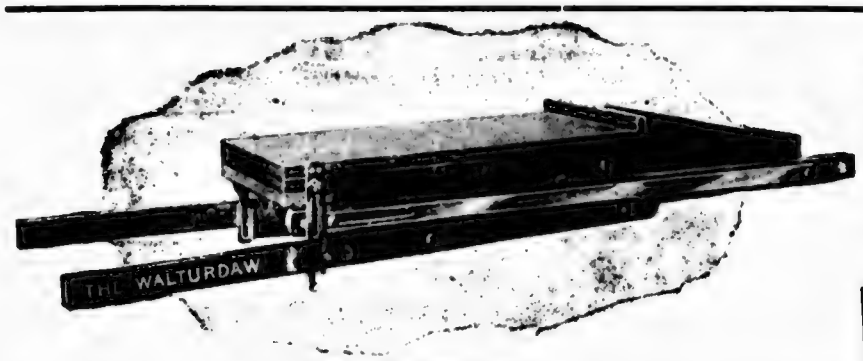


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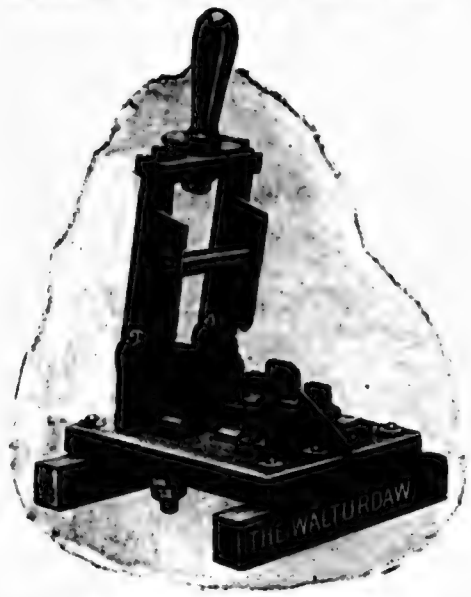


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| 1 up to 15 amperes | ... | ... | £0 15 | 0 |
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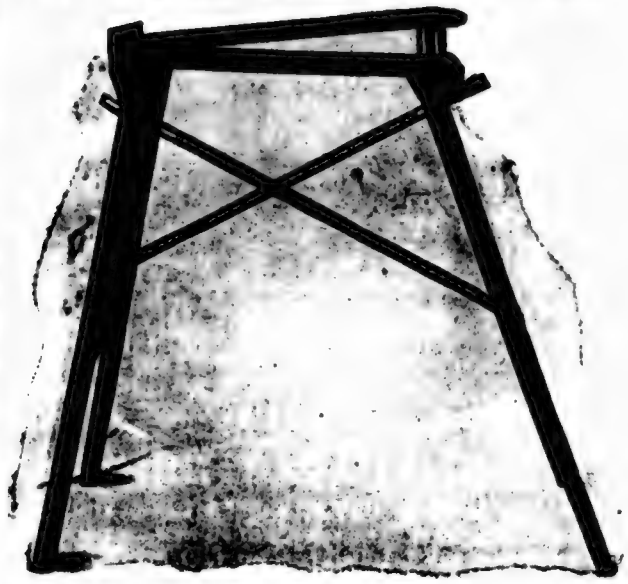

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All operators will appreciate a really good firm and rigid Stand, and one which can be closed up in a small space when travelling. Such a one is the "Walturdaw" Collapsible Stand (Fig. 1 ready for use), with adjustment for tilting the lantern, and also tilting arrangement from the legs.

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# Trade in Other Countries.

## GERMANY.

Another permanent theatre was opened in Dusseldorf on 20th November in the Back Hall of Ederer's Concert and Ball Hall. This makes about the fifth new hall to open in this town during the last three months.

Reports from the managements state that the musical picture theatres in Alstadt and Neustadt, Dresden, continue to enjoy good patronage. These, with the kinematograph theatre in Altmarkt, which is also booming, were the first permanent theatres in the town.

Messrs. Innold, Maga & Wilhslen have founded a kinematograph company at St. Avold, with headquarters in the Germania Hall,

The Hotel Thuringen, Hof, Weissenfels, where a cycle dealer named Gotze ran a kinematograph show, was the scene of an explosion due to the catching fire of a benzine tank recently. The stage was completely wrapped in flames, and the fittings entirely burnt out.

Messrs. Hofman & Meyer, of the well-known living picture firm of Zurich, have opened an electric illuminated theatre in Flora Halle, Lucerne. A feature of the show is to be the accompaniments to the pictures, furnished by the orchestra attached to the house.

A newly registered company at Berlin rejoices in the name of Commercial International Film Works Company; the partners are Messrs. Doring, Erkner, and Lutze, and the registration dates from November 1st of this year.

The examination in bankruptcy is proceeding at Dresden of the proprietors of the Imperial Kino Theatre.

One of the trade papers publishes interesting particulars regarding the customs regulations for Turkey. The original invoice must be submitted to the Customs Authority with a signed statement that it is the actual and only invoice rendered to the customer, and that the prices and other particulars are correct.

## RUSSIA.

The closed Colosseum, St. Petersburg, has been obtained by a kinematograph company, and opened to a good attendance recently. Its new name is the "Oasis."

## AUSTRALIA.

(From Our Own Correspondent.)

Queensland.

Brisbane, the capital of the north, is swarming with moving picture shows; in a city with a population of 140,000 there are no less than eight, and in the country around small shows are simply falling over one another in their endeavour to get north, where the money is generally gathered in—but it is completely overdone, and I have no doubt that the result will be disastrous to many. King's Pictures have at present the best location in this city, and the program presented there is always full of novelties. West's Pictures, with a first-class up-to-date program and an orchestra of skilled musicians, will benefit with the new location, as Mr. A. M. Miller, the manager, informs me that arrangements have been completed this last week for the building of a first-class hall for the permanent home ot West's Pictures on a site which cannot possibly be excelled. The ground secured is right in the centre of the city facing the Treasury Buildings. Trams from all parts have their terminus right at the doors. The building is to seat upwards of 2,000 persons and to be equipped with all the convenience of a modern theatre, spacious lounges and smoking rooms for the comfort of the public, etc.

I notice that at three different picture shows last week in this city The Life of George Washington was being presented, and in addition other pictures of lesser note were duplicated at various halls. This seems a pity in such a comparatively small city, and bad for business, and as just now the temperature ranges generally at over 100 the manager with the coolest and most comfortable house reaps the pecuniary reward.

There is no doubt Queensland is a thriving and prosperous State, and will be still better, but it is a State of "beautiful distances," and travelling is very expensive, especially when one gets far north, and I fail to see how the many small speculators who have ventured out this season will be able to pay their way. It simply means "the survival of the fittest."

Adelaide, South Australia.

Moving picture enterprise here is in a prosperous state The city of churches, as it is generally called, favours this class of entertainment above all others. The principal business is done by West's Pictures in Olympia. Originally planned for a cyclorama, this building has in its time seen many changes. Ice skating, roller skating, and entertainments of various kinds have had their turn with varying fortune, but permanent financial and artistic success it remained for Mr. T. J. West to accomplish. The hall is 130 feet long and 115 feet wide, with no pillars or obstructions of any kind. The operating room is outside the main building, and the seating is arranged in Continental style, with the best seats in the rear. The projection is 135 feet, and the size of the picture 34 feet, about the largest, I think, in Australia; the amount of current used is 95 to 100 amperes, and the machine is an Urban driven by motor. The orchestra is a very fine one, and consists of twelve professional musicians under Bandmaster Watts. The building and surrounding shops is now the freehold property of West's Picture Company, and up to date it has proved an extraordinarily profitable investment.

Peacock's Pictures are doing good business at the Tivoli Theatre, but I understand the season cannot be prolonged as the theatre will be required for other purposes.

The Globe Pictures enjoy a popularity amongst many these hot nights, as the entertainment is in the open air.

Bruce combines variety turns with the moving picture and caters for the crowd at cheap prices with very favourable results.

West's Pictures South Australian Tour starts next week with a circuit of six towns handy to Adelaide. They should do well as the best of plant and films are to be carried.

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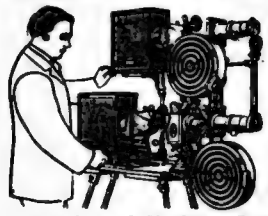

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Comic
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**The Gentleman Thief**
Comic
Code Word "Jaseur."
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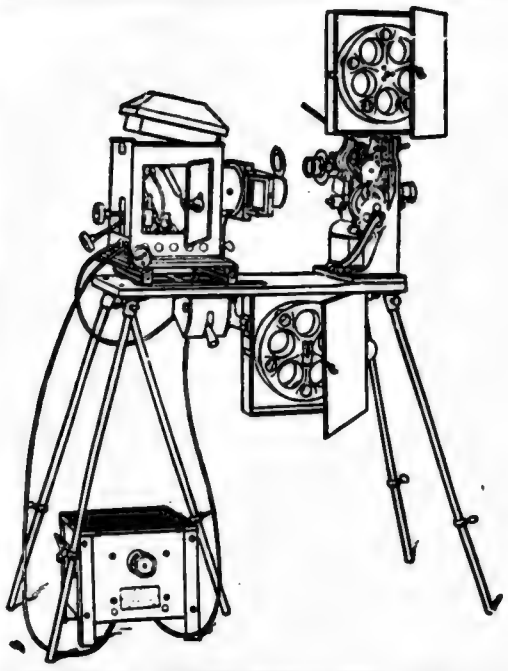

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## NEW YORK NEWS.

NOVEMBER 16TH, 1909.

Brander Matthews, of Columbia University, is said to have written more books on the drama than any living scholar. He has done a great deal towards forcing into the minds of the high-browed classes that the drama is not primarily a literary art, but that it is the "dramatic" art. An art whose technique intimately involves the possibilities and limitations of public performance in a theatre. In a recent article in the "Century Magazine," he points out how this technique has necessarily varied from time to time to meet changes in the structure of the particular theatre in which the drama was to be performed. Although the article, pretending to be comprehensive, covered a period beginning several hundred years before Christ, it did not touch upon the present day motion picture drama, which reaches more people in one year than do all other forms of drama in a century, and although the motion picture play furnishes some of the most interesting and convincing proofs of the points the article seeks to make.

———

The technique of the motion picture play, for instance, requires that if the action of a given scene is to involve the expressions of the force, it must be so planned as to be capable of taking place in a foreground not more than twelve feet wide and eight feet high. This, of course, is a limitation growing directly out of the nature of the lens used in the camera. Again, the fact that the camera may take scenes practically anywhere where there is light, and that these scenes may afterwards be connected in a single strip of film and thrown on a screen, enables motion picture dramatists to follow his characters from place to place as the story may require, instead of bringing the characters to a central location as is necessary in a play of the regular stage.

———

One of the most interesting changes in the motion picture play growing out of the precise limitations of the motion picture stage is that arising from the increased speed, at which many of the American manufacturers are now taking the pictures. Six months ago fifty feet of film to the minute was considered sufficient. That meant that with reels adapted to carry one thousand feet the dramatist might figure on eighteen to twenty minutes in which to tell his story. At present, however, the film passes through the camera at about the rate of sixty feet to the minute thus reducing the time limit for the story about four minutes. Now comes the further fact that the new non-inflammable film is perceptibly thicker than the old film and that a reel will not carry quite so much, and the result is a still greater diminution of the time available for the story.

———

In any story the presentation of the conditions of the action and the identification of the characters is of prime importance and must precede the main action of the story. The four minutes that have been taken from the motion picture story by the changes referred to were just about the time required to develope these preliminary scenes in a serious plot. That amount of time if now given to such scenes would work serious delay and disproportion in the story, The result is that the freer use of sub-titles is imperative, and the story must be laid out not only with reference to being told in pictures, but with strict reference to the possibilities and propriety of presenting certain facts of the plot in sub-titles as well.

———

An interesting decision was handed down by the Supreme Court of New York on November 11th. The Film Import and Trading Company had secured a preliminary injunction against a certain film exchange, the "Empire Film Company," restraining it from using Nero, or The Burning of Rome. The trial upon the merits came on, and it appeared by the affidavits of the parties that the Film Import and Trading Company had a contract with Raleigh & Robert for exclusive rights to the film in the United States. It further appeared that the film exchange had secured their copy of the film from the International Projecting and Producing Company without the knowledge that the latter company had secured the film under an agreement with Raleigh and Roberts to use it only as a sample. On this state of facts the court decided that the injunction must be vacated, *i.e.*, that the film exchange was not bound by the agreement between Raleigh & Roberts and the International Projecting and Producing Company. The decision, of course, is premised on the fact that the film exchange was not informed of the limitations on the rights of the International Projecting and Producing Company under the latter's contract with Raleigh & Robert. The decision does not mean that an American film exchange can purchase direct from a European manufacturer whom the exchange knows to be under contract with Raleigh & Robert or other exclusive agent, but it means that if the exchange acts in innocence of such agreement it will be protected. Whether the exchange could purchase directly from the European manufacturer knowing that such sale was a breach of contract with a third party on the part of the manufacturer is not within the scope of the decision, and would probably make a close question.

———

The fact that Kalem is about to release two reels a week after January 1st and that Essanay has recently begun to release two each week seems to show the prosperity of the hitherto smaller members of the Patents Company. It is conceded that the Vitagraph Company and the Biograph Company represent the top notch of American manufacture. The smaller members of the Trust are not greatly, if any, superior to the struggling Independents in the matter of quality. The fact that these lesser members of the Trust are progressing to the point of doubling their output seems to indicate that the superior members of the Trust are in reality pulling them along. In other words the smaller members of the Trust on their merits could probably not much more than compete with the Independents. The success of these smaller members must then be due to the merits of the company they keep. It might be interesting to know how much better off the superior companies are by virtue of their Trust connection with the lesser lights. While the Independents can scarcely hope to compete as yet with Vitagraph and Biograph, they have no reason to feel discouraged in comparing themselves with other members of the Trust.

R. S. S.

**A Good Workman**
**Uses Good Tools**

**A Good Showman**
**similarly should use**

**THE**

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**Branch: 35 High Street, Belfast.** Telegrams: "FILMS, BELFAST." Telephone 5107.

**District Agency: 296 Scotswood Rd., Newcastle-on-Tyne.** Telegrams: "ANIMATED, Newcastle-on-Tyne."

*A. T. WRIGHT, Managing Director.*

# More Trouble in Sheffield!

The following paragraph taken from the *Sheffield Daily Telegraph* illustrates the help (?) the Sheffield press is giving to the picture showmen:—

THE KINEMATOGRAPH PERIL.

CHIEF CONSTABLE'S TRIUMPH.

An instance of the dangers of the kinematograph, and of the wisdom of the regulations secured by the Chief Constable of Sheffield, was provided last night, when at a performance given at the Ecclesall Church Schools, by the Rev. W. A. Dark, the hon. secretary for the Colonial and Continental Church Society, the films suddenly burst into flames. Under ordinary circumstances there would undoubtedly have been a serious fire followed by a terrible panic. But under the stringent regulations that are in force special boxes, approved by the Chief Constable, are provided. They are made of sheet steel, lined with asbestos, and have an automatically closing door. Thus all that happened last night was that when the fire broke out the door closed, and, though films to the value of £40 were consumed, the fire was completely closed in, and burned itself out, and the building entirely escaped. The safety of the building and its occupants was thus absolutely due to the insistence of the Chief Constable in having the new apparatus installed. It is, in fact, manufactured by the fire brigade staff. Upon receiving the alarm, Supt. Frost turned out with the motor tender. The Chief Constable (Commander Scott) was also present.

Although the daily papers give the Sheffield public the idea that the Chief Constable has recently inherited the wisdom of Solomon, and knows all there is to know, and more than that, of the motion picture business, they would be surprised to learn that instead of being a triumph, the Chief Constable had himself led them into the perilous position at the Ecclesall School by allowing a reverend gentleman, with hardly any experience, to operate.

The *Sheffield Independent*, in a glowing account, stated that the Chief Constable invented the new box! Sheffield readers will doubtless question the accuracy of this announcement.

---

The accompanying letter from the manager of the Sheffield Photo Company shows to what extent trouble is arising through the arbitrary regulations in one of our chief towns. Doubtless, directly the Royal Assent is given to the Bill, other governing bodies will follow the example. As we have repeatedly pointed out, until the trade as a whole recognise the importance of working together to protect its interests by common action, fresh troubles will be inflicted upon it by those who make the regulations, and who in many instances know nothing of the subject. We asked for this concerted action before the Bill went to the Commons but certain trade leaders pooh-poohed the need for action, and now that they are too late to do good in the matter they are asking us to take up the question.

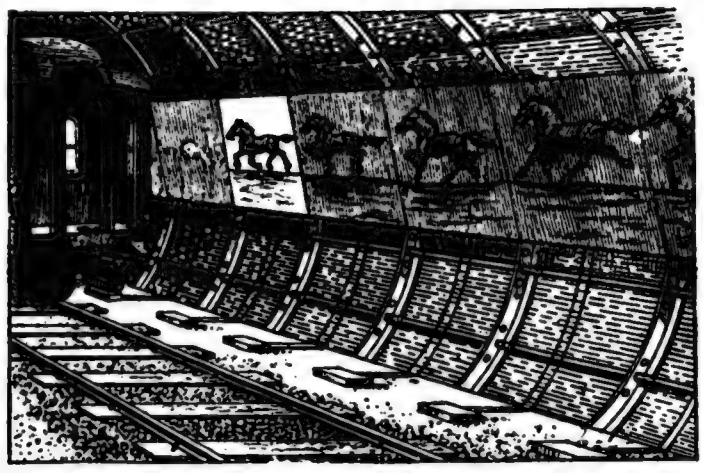
*Re* SHEFFIELD KINEMATOGRAPH REGULATIONS.

*To the Editor* KINEMATOGRAPH AND LANTERN WEEKLY.

SIR,—Under the new local regulations we are now informed by the authorities that no kinematograph show can be given in public halls (whether licensed for music and singing or not), Sunday schools, mission halls, clubs, etc., without obtaining a special license from the magistrates. This means for every *one night show* we have to give notice to the magistrates' clerk and appear before the magistrates on the appointed day. This means time and trouble in addition to the charge of 1s. for license. The worst feature is that these stringent regulations are frightening our customers, apart from the increased charges. In the past these customers have not given any thought to the dangers which might exist, but now they have come to the conclusion that a serious danger does exist, and therefore the exhibitors will suffer severely. Almost every day we are coming across such cases. Only the other day a client, who regularly books engagements, called and stated he was sorry we should not be able to fulfil any further engagements for him. Of course, we pointed out he was under a wrong impsession. This is only one case out of many. Can you or any of your readers suggest any way of getting we exhibitors out of the difficulties in which we are placed?—Yours faithfully, Per pro Sheffield Photo Co.,

T. MOTTERSHAW
(Manager, Kinematograph Dept.).

# Living Picture Entertainments for Tube Travellers.



A novel application of the principles of motion photography is illustrated this week in the *British Journal of Photography* which quotes *The Scientific American*. As will be seen from the accompanying illustration, which we are enabled to reproduce by the courtesy of our contemporary, the scheme is to represent the successive phases of a moving scene on the walls of the tube. Behind each of these pictures is a lamp, which is actuated by means of a shoe upon the car as it passes, thus obtaining the illusion of motion by reversing the state of affairs in the ordinary kinematograph, in that in this case it is the picture that is stationary while the spectators move. The most obvious application of this idea is, as the "B. J." points out, in connection with schemes of advertising, and should it be so adapted there is no doubt it would be considerably more effective than the present posters which line the "tube" walls at stations, which can barely be seen from the car, whether moving or stationary.

Telephone 1636 North. Write at once for full particulars

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**Harper Electric Piano**
**The Best of all Instruments**

for use at Theatres and Picture Shows. Now being used by the principal Kinematograph Theatres in London and the Provinces. Music underneath or above keyboard, exposed or obscured, whichever preferred. Our instrument has all the latest improvements.

**SOLD FOR CASH or ON VERY EASY TERMS.**

**The HARPER ELECTRIC PIANO Co. Ltd.**
**258/262, HOLLOWAY ROAD, N.**
**And 83, New Oxford Street, W**

# Vitagraph Headliners.

## Onawanda

An Indian picture that is different from late releases in that it deals with colonial and not modern times. It is shortly after the founding of the settlement in Massachusetts, and a group of settlers have made a home a little north of the present city of Boston. Onawanda, one of the members of the tribe which makes that part of the country its home, shares the resentment of his fellows at the intrusion of the whites, but when he is saved from death, from cold and starvation by the kindly preacher, his hatred disappears and he becomes a member of the minister's household in spite of the protests of the other settlers. The minister goes to Boston and Onawanda is out hunting when a hostile band of Indians attack the minister's home and carry off his two children, leaving the wife for dead in the burning hut. She escapes to tell of the attack and Onawanda stands face to face with death at the hands of the settlers, when the opportune arrival of the preacher prevents the execution of their plan. Onawanda sets out alone to rescue the children and accomplishes his object, but gives his own life for theirs, justifying the minister's confidence in his integrity, and dying happy in the thought that he has been vindicated.

**Code "Onawa"** **Length 557 feet**

— THE —

## Scales of Justice

In the olden times even theft was punishable by death, and in the little town of Lalsk the culprits were beheaded at the feet of the colossal statue of Justice. Gretchen, the servant in the household of the Burgomaster, is accused of the theft of one of his wife's rings. In spite of her denial she is thrown into prison and is solemnly sentenced to death. In prison she is visited by the confessor, who urges her to confess her guilt. Her protestations of innocence convinced the old man, who is in despair that an innocent life must pay the forfeit for another's crime. As the girl is about to kneel before the block he passionately declares his belief in her innocence and calls upon Heaven for a miracle to prove his faith. As though in answer the scales fall from the hand of the statue and in one of the pans of the balances is found the lost signet ring. As the crowd stands awed by the manifestation, an idiot boy scrambles forward to claim his toy and in a flash, all comprehend the situation. The lad is not able to realize the seriousness of the girl's situation, and does not understand that her peril is connected with his theft of the ring which he has hidden in the scales of the statue, his favorite place of concealment. Her innocence is doubly proved and her accusers ask her pardon.

**Code "Scajus"** **Length 770 feet**

Telephone 14277 Central.

THE

Telegrams: "VITGRAF, LONDON."

# VITAGRAPH COMPANY OF AMERICA,

**25, Cecil Court, Charing Cross Road, London, W.C.**

NEW YORK: 116, Nassau Street. CHICAGO 109, Randolph St. PARIS: 15, Rue St. Cecile. Berlin: 220. Friedrichstrasse.

# TRADE NEWS OF THE WEEK

### New Colonial Exhibition.

The kinematograph will be largely in evidence at the forthcoming exhibition of Colonial Grown Fruits and Vegetables by the Royal Horticultural Society. The Princess Louise will open the exhibition at Vincent Square, Westminster, on December 1st, and the resources of New Zealand, Victoria, Canada, South Africa, and British Columbia, will be graphically reproduced on the screen by the kinematograph.

### Difficult Moving Pictures.

Mr. Oliver G. Pike, lecturing before the Royal Photographic Society on his experiences with a kinematograph in birdland, stated that the most difficult thing he had ever attempted was to get a moving picture of the chicken leaving the egg. The time taken by a chicken in getting out of the egg varied from a few minutes to some hours, but he managed to obtain, and to show his audience, a film of the whole operation, which in this case took three minutes.

### London Cinematograph Company (1909), Ltd.

LUMIERE CONTRACT WORKING.—At the confirmatory meeting held on Thursday the resolutions with a view to the new issue of shares were passed and the prospectus will shortly be issued. It was stated that the company, in addition to their growing film business, intend to push the establishment of theatres in Leeds, Halifax, Newcastle, Manchester, Dublin, and are negotiating for some thirty others. The Lumiere contract is now working, and upon the new Kinematograph Bill becoming law, the company will be ready to supply the non-flam film.

### Tariff Reform and the Kinematograph.

The Tariff Reform League, whose head offices are at No. 7, Victoria Street, are fully alive to the value of the kinematograph as a political mentor. The working man and his wife in the purlieus of the Borough are still being shown by means of the screen how the dumping of foreign manufacturers goods into this country is supposed to render them workless, and homeless. These Tariff Reform kinematograph exhibitions will be given at the Shaftesbury Hall, Trinity Street, Borough, on the 23rd and 25th inst., and at the Lecture Hall, Carper Street, Walworth Road, on the 24th and 25th inst.

### A Council and Sunday Shows.

The General Purposes Committee of the Stoke Newington Council reported at the last meeting that they had considered a communication from the Hackney and Stoke Newington Tradesmen's Association, complaining of a nuisance caused by the "opening of kinematograph shows in shops in the main thoroughfares, especially on Sundays," and asked that the same be suppressed, as the noise and stoppage of traffic are detrimental to the trading interests of the borough. The committee recommended that the Association be informed that the Council have no power to interfere in the manner suggested, but at the same time they are in sympathy with the desire to close such places of entertainment on Sunday. The recommendation was adopted.

### A Show that Vanished.

The chairman of the Thurnscoe Council related at the last meeting of the authority how he went to visit a kinematograph show at the invitation of the proprietor, who wanted the Council's approval. "When I got there," said the chairman, "the show was gone, owing to the storm, and I didn't bother any more about it. (Laughter.) "And," he added, "when he gets up the place again I'll tell him to go to Doncaster for the license."

### Stiggins in Blackburn.

A correspondent of the *Northern Daily Telegraph* writes, in reference to attempts to stop the opening of a picture theatre: "Allow me a small space to protest against what I consider the useless opposition of one or two persons in the Bastwell district to the proposed erection of a building for kinematograph exhibitions. I consider there is a good demand for these innocent, amusing, and instructive entertainments, especially when you consider the distance parents from this neighbourhood have to send their children for an hour or two's pleasure. I hope the promoters will not be put off by the feeble attempt to curtail the pleasure of the youngsters."

### The Kinematograph in the Army.

Another testimony to the instructive value of the livingf picture film was furnished by the *Military Mail* exhibition ot animated pictures last week to the officers of the 1st Eas Lancs. Regiment. One of the most interesting sections of the program was that showing the armies of the chie powers—Germany, Russia, Italy, and Mexico. The effect of shell fire was shown in another scene taken at close quarters, and the program was completed by views of the shooting at Bisley, the trooping of colours on the King's Birthday, His Majesty's review of the Territorials, and numerous miscellaneous pictures of a humorous, dramatic, and topical character. Among these, How They Made a Man of Billy Brown was a prime favourite.

### Camberwell and Shows for Children.

The Camberwell Mission and Ragged School, are credited with the intention of making an effort to provide a rival attraction to picture halls, the pictures shown in some of these being considered likely to have a baneful effect upon children's minds. Mr. A. H. Ward, speaking on Monday evening at the school's quarterly gathering of workers, over which Sir John Kirk presided, said that recently a kinematograph proprietor was called to book for showing indecent pictures (no names or titles given, as usual) and the magistrate made some very severe remarks. To counteract that evil it was hoped that for the benefit of the children the Mission would at a future date be able to provide wholesome entertainments on Saturday afternoons. Perhaps they will also find time to give the titles of the films which are described as "indecent," and the name of the showman who was charged with exhibiting them and the magistrate before whom he appeared.

HIRE!
HIRE!
HIRE!
HIRE!
HIRE!
HIRE!
HIRE!
HIRE!
HIRE!

# Hark!

What is this cold bleak air
  Which passes o'er the Bank Account
  And thins the Showman's hair;
While with a low cry of anguish
  Like the last dying wail
Of some poor ruined Showman
  Is borne upon the gale.

# Showmen

**Come into the Haven of Rest provided by the**

# Safety Bioscope Co.

We can see you safely through all your troubles, with our splendidly organised HIRE SYSTEM,
GOOD FILMS,
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### King Manuel at Prince's.

The young King of Portugal has been seen at Prince's Restaurant, Piccadilly, every night this week—on the screen. This is the principal after dinner film.

### Complimentary Benefit to Mr. Fenton.

On Monday, December 6th, a complimentary benefit will be given to Mr. Ralph D. Fenton, the popular manager for Mr. and Mrs. Routledge, at the New Hippodrome, Barrow-in-Furness.

### New Palace at Acton.

The Cinema Theatres Ltd., have acquired a very fine site at Horn Lane, Acton, on which they are having built a hall, sumptuously fitted with all modern improvements, including a sliding roof. They intend opening on December 27th.

### The Pavilion Going Strong.

The Pavilion, Whitechapel, which holds between two and three thousand people, is going strong just now. The picture show is in the hands, as to every detail, of the Safety Bioscope Company, of Southampton Road, Kentish Town, and the large audiences are pleased with the fine selection of films put on.

### A High Title for Wests'.

The "Royal Academy of Cinematography" is the ambitious title bestowed by the *Reading Mercury* on Mr. T. J. Wests' new pictorial playhouse in that town. So far so good, but if our Berkshire contemporary were to follow the example of the *Ripon Gazette*, quoted in "News and Notes" this week, they would go even nearer to the mark, with regard to the correct spelling of the title.

### The Mission Field Kinematographed.

On Monday the Lord Bishop of Knaresborough presided at the Ripon Victoria Opera House over an exhibition of Mission work in Uganda, which had been specially kinematographed. The religious history of Uganda was graphically described, beginning with the spirit worship and passing on to the introduction of Christianity with the preaching of missionaries, and scenes representing the educational and medical work of the Church Missionary Society. The demand for these pictures is so great that dates are booked a year ahead.

### Vitagraph Notes.

The Vitagraph Company are giving the finishing touches to another of their film de luxe series. The subject is no less than a rendition of "Cardinal Richelieu," as dramatised by E. Lytton-Bulwer. The part of the great Cardinal is represented by a well known actor who has frequently starred in the same part on the living stage and he is ably supported by the Vitagraph stock company. The story of Richelieu—the intrigues and plots and the strenuous court life of this period of French history—gives the Vitagraph Company opportunity for a display of moving picture art that will even eclipse their "Napoleon." The scenery and preparation of Richelieu represents months of study and application, and the Vitagraph Company are deserving of the greatest praise for their efforts in lifting the silent drama to the highest level.—The large pool in the Vitagraph grounds which did such good service in the aquatic feats of Miss Kellerman is in use by this firm's company of Italian actors. It looks like a bit of Venice transported, as stirring scenes of Italian life are enacted. Gondolas float on the surface of the lake and the air is rent with the cries and gestures of these Italian actors who enter into the spirit of their parts with great gusto.—The first reel of "The Life of Moses," prepared by the Vitagraph Company under the direction of the Rev. Madison Peters, D.D., has been issued in America. It deals with the sacrifice of the male children, the hiding of the child Moses, and his adoption by Pharaoh's daughter. The scenic effects are superb, and the subject is handled with due respect to its inspired origin.

### A Correction.

In our hurried notice last week of the automatic violin and piano player, we stated that it was being put on the market by Messrs. New Things, Ltd. It should have been Messrs. Keith, Prowse & Co., Ltd., of 38 Berners Street. The instrument contains three violins instead of two, as stated.

### The Hepworth Rewinder.

Further improvements have been made in this already useful piece of apparatus, which is now fitted with a device, easily adjustable by a finger screw, for clamping the spools in position, and has also the springs made of better material than previously. Hepworth's also supply this accessory with inside gearing for those who prefer it. Both models fold easily into a small compass for carrying. Improvements have also been effected in the Hepworth resistance, which, at the same price as before, will now take a current of either 125 or 250 volts.

### The Welsh-Summers Film.

This great fight film, issued by Gaumont's last week, is booking up strongly. This week, in addition to showing at Pontypridd, Welsh's native place, where it should be assured of the warmest of receptions, the film is being featured by Mr. R. Pringle at Glasgow, Mr. Sidney Bacon at his halls at York and Kingston, Messrs. Andrews at Plymouth, and among other places, at Llandudno, Colwyn Bay, St. George's Picture Palace, Westminster, and the Electric Palace, Brixton. Numerous bookings have been made for next week and further ahead, but there are several vacant, and particulars as to terms may be obtained from Chrono House.

### The "Ripon Gazette" Knows Something.

Referring to kinematograph exhibitions, the "Ripon Gazette" says: "By using the word 'kinematograph' in connection with the exhibition of 'living pictures,' the promoters are adhering more strictly to the Greek origin of the word than to the generally accepted, though obviously wrong, way of spelling and pronouncing the word as 'cinematograph.' The only reason for the adoption of 'c' instead of 'k' for the first letter is because it makes the pronounciation easier. 'Kinematograph' is a derivative from the Greek 'kinema'—'motion' from the verb 'kineo,' to move; the word 'grapho' to write, or delineate, making up the latter part of the word. To call a 'kinematograph' a 'cinematograph' conveys no idea as to the real meaning of the word."

### Still Hustling.

Mr. W. G. Barker by no means left his hustling habits behind him at the Warwick, and since he began camera work on his own, has been as keen as ever after the events of the moment. On Saturday last he secured a picture of General Sir John French unveiling the Welsh National Monument at Cardiff, to the Welsh soldiers who fell in the Boer War. Back in London on Sunday for a few hours, he on Monday left again for Wales where on Tuesday he took a picture of the opening of the new docks at Swansea—which was commenced five years ago. On that occasion H.M. the King turned the first sod, and Mr. Barker has a negative of this event which should have a peculiar interest when shown in conjunction with the picture of the completed work. Mr. Barker may well claim that in a few years' time he will be able to show in living picture form the history of England for a complete generation.

---

**Offers are wanted by E. & A. Levetus & Co., 55/6 Basinghall Street, London, E.C. on account of the Elphinstone Bioscope Co. of Calcutta, for second-hand films as under:**

1 film Review of the Fleet in Solent by H.M. King Edward VII.
1 „ Great Naval Pageant in Thames.
1 „ Mimic battle on Whale Island.
1 „ Bleriot's Channel Crossing.
1 „ Latham's Channel Flight.
1 „ Blue Jackets at Guildhall.
1 „ Naval Review of the Fleet at Cowes.

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**Jury's Imperial Bioscope**
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**Films Limited**
Liverpool and London

**New Century Film Hiring Co.**
Bradford

**The Walturdaw Company**
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**London Cinematograph Company**
London

**Gaumont Company**
London

**Ruffell's Imperial Bioscope**
London

**North of England Film Bureau**
Newcastle-on-Tyne

**New Film Hiring Co.**
London

**The Bendon Trading Co.**
Glasgow

**Weisker Brothers**
Liverpool

**Messrs. A. & H. Andrews**
London

**Globe Film Co., Ltd.**
London

**Ask for OUR films there every week, and you are sure to get them, but if you write to us, we supply full descriptions and attractive posters.**

ASK THIS WEEK FOR—

**Temptation of the Goldfield - 784 ft.**

**THE BUTCHER'S BILL - - 230 ft.**

**IN SOUTHERN SWEDEN - - 305 ft.**

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## This Week's Comical Feature.

— AN —

# INGENIOUS SAFE DEPOSIT

**A Positively Cruel Subject.**

**Bound to cause pain.**

**A Rib Rustler.**

A Tramp, who is by no means devoid of inventive capacity, has provided himself with a safe deposit, in a place which will not be at all likely to attract the attention of strangers. We see him stowing his little collection of coins and oddments in a little cupboard made in the heel of his boot. Later, we see him enter an establishment advertising "Good Beds" at 4d. per night, and shortly afterwards he is sound asleep. His next door neighbours, however, do not rest so peacefully, and "at the mid hour of night" the gentleman in the bed nearest to our friend, being unable to stand any longer the sound of the tile prowlers without, rises, and with uncommonly good aim and prodigious force, hurls the safe deposit boot through the window—after which he sleeps peacefully till in the early morning, he is roughly awakened by the owner enquiring for his money box. Now does the fun increase tenfold, for on hearing the awful truth as to his boot, the tramp rushes from the room and out into the street, searching with devoted ardour for his lost treasure. He crawls along the paving examining the feet of all the passer's by, tripping them up, but with no result. From one catastrophe to another, he rushes forward without success, and the situation created are beyond description—at the last he is favoured by an accidental meeting with a one-legged man who has recently purchased the very boot, and as our friend is willing to pay a handsome price for regaining his own, the one-legged man who has just discovered and emptied the money box, walks off delighted with his bargain. What our friend said when he found that the safe was empty was . . . naughty, and with this remark our film concludes.

**No. 209** **Length 460 feet** **Price £11 10 0**

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*IF YOU HAVE ANY TROUBLE IN SECURING CLARENDON FILMS, WRITE DIRECT TO* &

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# SCENES IN BRITTANY

A scenic film of exceptional beauty. The most beautiful parts of a beautiful country are shown in a series of tinted scenes of fine quality, and striking illustrations are given of the Sardine and Tunny fisheries, the quaint old towns with their historic buildings, etc., etc.

***Full Description in "New Films and Their Makers,"***

**No. 212 Code "Brittany" Length 350 feet Price £8 15 0** (less usual discount)

**Tinting 5/6 extra.**

**CRICKS & MARTIN**

THE FILM HOUSE GERRARD ST., LONDON, W.

TELEGRAMS: "BIOLESQUE, LONDON" WORKS: MITCHAM, SURREY. TELEGRAMS: 621 CITY.

# London and Suburbs.

### Croydon.

ELECTRIC THEATRE (W. H. Cousins, manager). Among the films shown this week are: The Escape of Count de la Valetta, Three Friends, Race for a Handkerchief, Where False Hair Comes From, The Last Look, Foolshead Hero, The Detective's Boy, Bournemouth and Its Environs.

PUBLIC HALL.—"Lloyd's News" are this week running a picture concert here, showing From Forest to Fireside, and Shackleton's Dash to the South Pole. An interesting series of song slides is illustrated by Miss Rose Baker, Miss Nancy Cameron, Mr. Charles W. Wade, and Mr. Harry May Helmsley. On Wednesday and Thursday, Doraswami, the Indian Kubelik, is an additional attraction.

### Erith.

PUBLIC HALL (Mr. Sidney Bacon).—The Bandit's Daughter, The Hunchback, A Street Arab, Young Redskins, In Old Kentucky, and War in the Air, are amongst this week's special pictures, while Messrs. Wragg and Wragg contribute a novel athletic display, entitled Tit-Bits from the Tournament.

### Finsbury Park.

CINEMATOGRAPH THEATRE (Manager, Mr. G. S. A. Porter).—The Shackelton film is proving a great draw here, and the exhibition of one of the sledges used in the expedition outside the show provokes a good deal of interest. The film itself is continuously applauded, the photo of the explorer coming in for warm recognition. The Vivaphone proves another popular feature, this week's item being The Kissing Duet, from the Geisha, and among the supporting films are Foolshead Has a Day Out and Left!, Right!, Left!, Right!.

### Holloway.

PARKHURST THEATRE (Manageress, Miss Fuller).—The attractions here this week are the now famous films, The Airship Destroyer, Nero, or The Fall of Rome, and Noble Forgiveness; also, Circumstantial Evidence, Fun With a Tiger, Agra in Bengal, Wanted a Child, True Love Never Runs Smooth, Gwalior, Savonia Cavalry, and In Italy.

### Kingston-on-Thames.

ST. JAMES'S HALL (Mr. Sidney Bacon).—Another excellent show this week. The pictures include the stirring American war picture, In Old Kentucky, Before the Mast, Transporting Logs in Canada, Airship Destroyer War in the Air, The Broken Locket, Saved by Carlo, and House Under Repair. Ford Williams gives some capital songs illustrated by slides.

### Tooting.

Considerable interest was evinced at the Newington Licensing Sessions on Friday in the application of Mr. Hallinan for a music and dancing license for King's Hall, Tooting. It will be remembered that through the action of two common informers, Mr. Hallinan was fined 1s. at the Sessions for allowing a piano to be played at the hall without the license. Mr. George Elliott, K.C., on behalf of the applicant, produced some 6,000 signatures supporting the granting of a license. The Committee decided to recommend the L.C.C. to grant the license.

### Victoria.

WILTON HALL (Biograph Theatres, Ltd)., Manager, Mr. A. Bond).—A first-rate program is being presented this week, including Trip to the White Sea Fisheries, Landing of Peary, The Sleepwalker, Through the Black Forest, The Temptation, The School Master, and a number of comics.

### Wimbledon.

On Saturday we visited the Olympia, and had the pleasure of a few words with Mr. A. H. Smith, the energetic manager. At present, animated pictures are shown in the hall (adjoining the skating rink) which, on the occasion of my visit proved that it was not nearly large enough to accommodate the increasing number of patrons. Napoleon and Othello figured conspicuously on the program, and the pictures were accompanied by Miss Genoni on the piano, and Mr. Cook on the violin. Mr. Smith has the services of an efficient operator in Mr. G. C. Lafberg, who has had 13 years' experience in this branch of the business, so perhaps it is not surprising that working on 220 volt alternating current, he obtained the most evenly lighted pictures. Mr. Smith informed us that tenders were out for rebuilding and enlarging the hall, and he hoped shortly to have the work commenced. An effort will be made to take a film of the skating carnival on Wednesday.

# From the Provinces.

### Accrington.

PICTUREDROME.—Good business is reported this week with the excellent dramatic items, An Alpine Echo, and the Princess and Slave. Foolshead, Too Beautiful, Sammy's Purse, and Workmen of the Future are the comic subjects.

### Altrincham.

NEW CENTRAL THEATRE.—The principal items this week are, dramatic, Arlessienne and the Hour of Revenge; Charming Children and The Only Way being the very excellent comic relief.

### Ashton-under-Lyne.

PICTUREDROME.—Mr. Leckie continues to present a good bill, as evidenced by the following items. Good for Evil, A Sister's Devotion, The Dragoon's Helmet, Redskins, and Not Wanted on Voyage.

### Aberdeen.

THE GAIETY.—On Monday, the Gaiety pictures had a fine new "setting." A gold frame, 24 feet by 22 feet, will occupy the platform, and give what Mr. Dove Paterson described as an artistic "set off." For the inauguration of this up-to-date attraction, Shakespeare's immortal tragedy of Julius Cæsar will be the "star" picture. The latest comics include A Fair Conquest, A Prize Sack Race, A Money Order for £50, etc. The Cinephone contributes "The Old Grey Coat," by Billy Williams. The trip is to Land's End.

EMPIRE (Manager, Mr. J. Montague).—The pictures shown are The Black Hand, Hessian Renegades of 1776, Drunkard's Reformation, Legend of the Lighthouse, Pater's Patent Painter, and Sexton Blake.

### Birkenhead.

QUEEN'S HALL.—Mr. J. F. Wood is to be congratulated on his excellent program. The top-liner this week is The Thankful Negro, a story of the gratitude of a negro to a white man who saved him from ill-treatment.

### Barnsley.

TEMPERANCE HALL.—The Spirit of 1776, Foolshead as a Hero, The Two Friends, In Old Kentucky, Tom's Frolics, and Before the Mast figure in the program.

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this week showing La Tosca, Through a Child, and the Black Hands and Feet Terror.

### Barrow-in-Furness.

NEW HIPPODROME (Proprietors, Mr. and Mrs. Calvert Routledge; manager, Mr. Ralph D. Fenton).—This week the residents of Barrow are delighted with the splendid series of pictures depicting the visit of King Manuel, from the moment of his reception by the Prince of Wales at Portsmouth to his arrival at Windsor and his departure to the Guildhall. Many other good films complete a capital program.

### Blyth.

WEST'S PICTURE PALACE.—The evanescence of popular favour is a theme which moralists have frequently insisted on, and its experience is the lot of many who, having achieved a success, are content to wear their laurels in the expectation of its permanence. But with Mr. T. J. West, a constant repetition of well-merited successes serves only as a spur to fresh and untiring efforts, and so we have the spectacle of crowded houses repeated here nightly, in spite of the oppositions, who are constantly flooding the town with half-price tickets.

### Bill Quay-on-Tyne.

IMPERIAL PICTURE HALL (Proprietors, The Imperial Picture Co.; manager, Mr. W. J. Tiplady).—Mr. R. Gill continues to delight the audiences with his excellent music, and Mr. V. L. Jefferson's operating is all that could be desired. The bill includes The Ranchman's Love, The Dynamite Waistcoast, and Baby Rearing.

### Belfast.

ST. GEORGE'S HALL (Manager, Mr. Herbert Rogers).—The refined, amusing, and instructive picture here this week include A Dash to Death, White Sea Fisheries, A Coward's Courage, Kindhearted Bootblack, and several good comics.

### Bournemouth.

SHAFTESBURY HALL.—The striking tableaux here this week include Death of Duke D'Enghien, National School of the Belgian Cavalry, A Trip to Mont Blanc, and Saved by Carlo. The program is greatly enhanced by the singing of Mdlle. Nina Lorenza, solo mandoliniste for the Royal Italian Opera House, Covent Garden, in her unique entertainment combining mandoline solos and songs and stories.

### Colne.

CENTRAL HALL (Colne Lane.) — The films on show for this week are Sexton Blake, Little Sister, Fun With a Tiger, How a Dog Saved the Flag, and The Highwayman.

### Carlisle.

PUBLIC HALL (Mr. Sidney Bacon).—A strong program is drawing good houses. The pictures shown include The Algerian Marriage, Treacherous Gaucho, Queer Pets, The Schoolmaster, Comata, the Sioux, and How a Dog Saved the Flag.

### Edinburgh.

THE OPERETTA HOUSE in Chambers Street, presided over by Mr. Sanders, continues to attract its patrons by reason of the excellence of its programs. A very laughable pillow fight on a circular pole was a feature of the entertainment.

POOLE'S MYRIORAMA is due in Edinburgh for its winter season, which opens on December 20th and close on January 29th.

### Falkirk.

TOWN HALL (General manager, Mr. J. E. Atkinson; manager, Mr. J. W. Gray).—The feature films here are Two Sergeants, A Lesson in Charity, and A Drama of the Charmettes. Others are At Night, Invisible Dog, Heel of Beauty, and Mistake in Addresses.

### Gloucester.

KING'S HALL.—Large audiences fill the King's Hall every week. Specially large crowds went to see the Last of the Stuarts one of the Cines Company's fine historical art films. Other dramatic films were Shipmates, A Mysterious Crime, The Fisherman's Wife, and some laughter provoking films. Miss Mollie Gwynne, a new contralto vocalist, sings the illustrated songs.

### Hartlepool.

EMPRESS PICTURE HALL had for their program Washington under the British Flag, An Hypnotic Mirror, What Happened to a Barrel of Wine, Exploits of Houdini in Paris, An Invisible Dog, A Patient from the Country, The Grey Lady, and numerous others.

### Hamilton, N.B.

VICTORIA HALL (Manager, Mr. T. Wade; operator, Mr. J. Coltwright).—First-class business is being done here. The star pictures are The Gambler, and Princess and Slave.

WISHAW PAVILION (Manager, Mr. Fred Nimse; stage manager, Mr. Fred Metoer; operator, Mr. J. Smith).—The feature films here are Mary Stuart, Faded Flowers, His Little Sister, and John Bull's Bread Basket.

### Hebburn-on-Tyne.

ROYAL KINO (Proprietor, Mr. Dixon Scott; manager, Mr. Harry Scott).—The lecturer, Mr. Harry Scott, gives a good interpretation of the pictures which include Torquato Tasso, Young Redskins, The Wrong Hat, An Attractive Gent, and Trawler Fishing in the White Sea (Rosie Co.'s fine subject). Two "Kinophone" singing pictures are introduced.

ARGYLE PICTURE HALL (Proprietors, Messrs. Paull, Bolam, & Paull).—Another good program comprises A Youthful Hero, Princess Nicotine, Penalty of Beauty, On the Western Frontier, Curate at the Races, and What a Feed of Hay.

### Jarrow-on-Tyne.

THE KINO (Proprietor, Mr. Dixon Scott; manager, Mr. J. R. Scott).—The management present that excellent example of film production, Nero or the Fall of Rome. The operating, which is in the hands of Mr. H. R. Howcroft is worthy of note.

THE PALACE (Lessee, Mr. J. Lamb; manager, Mr. T. Padden).—Mr. T. Padden is now installed as manager-lecturer, and the pictures are excellently projected by Mr. Jack Barker.

A new hall is being built in North Street, d when completed will be one of the finest lls in the provinces.

### Keighley.

MECHANIC'S INSTITUTE (Proprietor, Mr. J. E. Atkinson; manager, Mr. J. W. Gray).—The principal pictures here are The Little Mother, Race for the Farmers' Cup, For the Sake of His Child, From the Fighting Top of a Battleship.

### Kettering.

VINT'S ELECTRIC PALACE.—The two houses a night system has now become an established success. Sandwiched among the excellent films are some interesting variety turns, and altogether the genial manager, Mr. Arthur Brogden, has a busy time. He is assisted by Mr. Alfred Youren as stage manager, Mr. A. F. Kidd as operator, and Mr. T. Barlow as pianist.

### Llandudno.

PIER THEATRE (Manager, Mr. S. Hughes, junr.)—This week are being shown here Julius Cæsar, Life on a Training Ship, and the Four-footed Pickpocket.

### Leamington.

ASSEMBLY ROOMS (Lessee, Mr. A. White). The Columbia Pictures here this week are Traitor to His King and Country, Legend of the Ghost, Hotel Thief, Nana's Mother, Egyptian Mystery, etc. Mr. Charles Charlton sings the illustrated songs and lectures to the pictures.

### Liverpool.

NEW CENTURY HALL.—Before the Mast is an exciting series. The Cardinal's Conspiracy is a well staged dramatic series. The humorous pictures include The Automatic Hotel, Black and White, and His Little Girl.

WESTMINSTER.—Mr. J. Nelson Bramble has a good bill this week. The principal items are A Mother's Heart, a fantastic and altogether unreal plot, but well staged.

THE PALAIS DE LUXE CINEMA are to be congratulated upon the steadiness of the pictures they project. The total absence of vibration adds very considerably to the general effect, which is that of a stage play, pleasing, and not tiring to the eye. Mr. G. Robinson, N.A.C.O., one of Pathé's chief operators, is to be commended for the excellence of his work. Everything is up to date, and includes two of the latest Maltese Cross machines running in an oil bath, with fire proof shutter, and chain gear take up. The arrangements are excellent, and good business should result.

### Middlesbrough.

CLEVELAND HALL (Lessee and manager, Mr. Thomas Thompson).—This hall continues to hold its own, this being the 82nd successive and successful week. The principal film was Comata the Sioux, which was well appreciated.

### North Shields.

BORO' THEATRE.—As it is usual for Mr. Black to have the best of pictures at this theatre, he again pays a further contribution by the splendid films for this week. Fighting Bob (one of Selig's best), A Wife's False Oath, Little Teacher, and The Young Hero are the pick of the program. Mr. Roy Lesbirel, who recently entered Mr. Black's employ as lecturer, has found himself comfortably situated at this theatre.

HOWARD HALL.—Nick Carter, a grand detective story, is being presented here by the Anglo-American Picture Company this

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| | Mother Love (Duskes) ... ... ... ... | pathetic | 557 |
| | The Eternal City (Latium) ... ... ... ... | travel | 382 |
| | Landlord and Lodger ... ... ... ... | pathetic | 565 |
| | No. 13 ... ... ... ... ... ... | comic | 400 |
| **Released Dec. 10th** | Mother-in-Law would Fly (Messter) ... ... ... | comic | 530 |
| | Magic Shaving Powder) (Deutsche Bioscope) ... ... | comic | 565 |
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week. In addition to this they have The Leather Stocking, Pippa Passes, Prison Bars, and Yokohama's Jubilee.

THE GAIETY.—Mr. Eskdale does everything in his power to fulfill the desire of his numerous patrons. This week he has a lovely series of pictures, absolutely new to North Shields, which are The Little Teacher, Wonders of Nature (a very splendid picture indeed), Sherlock Holmes, Tweedle-dum Tweedle-dee, Prison Bars, Christmas Kisses, and A Game of Patience.

CENTRAL PALACE.—In addition to the variety company, Mr. Mould has a fine series of pictures, including Penal Servitude for Life, Your License Please, and an exceptionally funny comic The Two Macs Go Shooting.

### Neath.

VINT'S VARIETIES (Manager, Mr. Franklyn Moore).—The stirring films here are Temptation, Ben's Kid, A Will of Her Own, Judge Not, Two Sisters, well supported by a Trip through Norway, Two Orderlies and some good comics.

### Reading.

WEST'S PALACE (Manager, Mr. Mattie-Cheshire).—Lovers of kinematography are again excellently catered for. On Thursday and Saturday the fine hall was practically filled to its utmost capacity with a most appreciative and enthusiastic audience. The brilliant rendering of the various selections by the orchestra came in for their share of applause.

### Rochdale.

PRINGLE'S PICTURE PALACE (Lessee, Mr. Ralph Pringle; manager, Mr. James Pringle).—The chief films here are Gold Digger's Son, Yokohama's Jubilee, The Temptation, His Daughter's Crime, Hypnotic Suggestion, and the comic 'Tis Now the Witching Hour of Night.

### South Shields.

TIVOLI.—Once again Mr. Black's pictures hits upon success. The Blight of Sin is ably supported by The Little Teacher, Who Will Win My Heart, The Bald-Headed Corporal, Fickle Fortune, The Blank Cheque, and a delightful trip to The Roman Marshes, thus completing an excellent entertainment.

TEMPERANCE HALL.—There is every reason why this hall should be successful because Mr. Bell exhibits only the very latest and best of animated subjects. His attractive program this week is The Leather Stocking, The Jockey, Miss Jones' Birthday, Fickle Fortune, Hypnotic Suggestion, Electric Transformations, and An Unspoken Good-bye. The Land of the Midnight Sun has been selected for the travel subject.

PRUDENTIAL HALL.—The good business of late, Mr. De Lintmen finds, is due in a great measure to the first class films which he is now exhibiting. The most important subjects are Dr. Nikola in Thibet, The Leather Stocking, The Little Hero, The North Pole, Cattle Ranching, and Foolshead Has a Day Off. The capable pianist is Mr. Turnbull, late of the Tivoli, High Shields.

OLD DURHAM PICTURE HALL.—Large audiences testify to the excellence of the program here. The Leather Stocking, The Little Teacher, The Jockey, Love and War, Celebration of Yokohama's Jubilee (beautifully coloured), Winning a Widow, and Who Will Win My Heart, all of which receive much appreciation.

COSY PICTURE HALL.—The Pioneer Picture Company have an enormous attraction, it being a grand patriotic week. A song scena, got up by Mr. Baron Davies, entitled Britain's Glory, which is supported by several local veterans, has drawn many patrons to this week's show. On Wednesday the proceeds went to the benefit of the veterans The pictures for the week are Baden Powell Reviewing the Newcastle and Gateshead Boy Scouts, Death of Duke D'Enghein, A Note in the Shoe, The Cuff Button, Matthew's Spree, and The Borrowed Clothes. To-night (Thursday) several front seats have been reserved for the South Shields Boy Scouts.

### Stockton-on-Tees.

THE EXCHANGE HALL (Lessee and manager, Mr. J. Henderson).—A strong list of pictures is presented. Evidence of the popularity of this place of entertainment is proved by the fact that Mr. Henderson has just renewed the lease for a further seven years. Mr. Henderson says pictures are just commencing now, notwithstanding this is the 101st consecutive week of showing.

### Sunderland.

WHEATSHEAF PICTURE HALL.—The following fine films are being shown twice nightly:—The Gold Digger's Son (a Far West drama), The Chemist's Night Bell (a new comic picture), Fun With a Tiger (another new comic), The Price of Deception, Bertha's Birthday, and The Woodchopper's Child.

### Swansea.

PALACE and SHAFTESBURY HALL (Manager, Mr. Wm. Coutts.)—This week's gallery of pictures include The Pompeiian Martyr, Mexican Bill, Mills of the Gods, Banks of Ganges, Drama in the Far West, Indian Runner's Romance, Airship Destroyers, Mountebank's Son, Adam the Second, A Trip to the White Sea Fisheries, Cyclist and Witch, Sister Angelica, and A Tale of the Heart.

### Swindon.

THE PICTUREDROME (Proprietor, Mr. J. E. Atkinson).—By arrangement with the Gaumont Company, who hold the exclusive rights, Mr. Atkinson is putting on this week the ever popular film Shackleton's Dash to the Pole. The program also includes the latest adventure of Nick Carter, New Little Mother, Race for the Farmers' Cup, and other good films.

### Sheffield.

CENTRAL HALL (Proprietors, Messrs. Jasper Redfern, Ltd.: manager, Mr. F. W. Holmes; operator, Mr. F. E. Pearson.)—A capital program includes The Mended Lute, A Night in the Forest, or The Innkeeper's Son, Was Justice Served? Jealousy and the Man, Mr. Durrant Seeks Amusement, and Bluffer's Benzine Takes Out Spots.

THE GRAND ELECTRIC THEATRE (Proprietors, The Frederick Baugh Vaudeville Syndicate; manager, Mr. A. Turpin; operator, Mr. J. Mason.)—The attractive films here this week are The Cardinal's Conspiracy, Confidence, Turning Traitor for Revenge, Egyptian Mystery, She Would Elope, A Perilous Expedition, The Unfortunate Canvasser, Bobby the Boy Scout, and The Patient From the Provinces.

HILLSBRO' PALACE OF VARIETIES (proprietor and manager, Mr. J. C. Brothwell.)—Crowds are still being drawn by these films:—Masaniello, the Neapolitan Revolutionary Leader, The Letter Box Thief, Bob's Revenge, The Consequences of a Lie, Jacob's Ideas, The Nocturnal Thief, and Gertie's Frolic.

THEATRE ROYAL, ATTERCLIFFE (Proprietors, The Macnaghten Theatres Corporation; manageress, Miss Hope; assistant manager, Mr. L. V. Waite.)—Last week's program contains such interesting films as The Ranch Owner's Daughter, An Aerial Elopement, A Mother's Love, Tyrany of the Middle Ages, and An Awful Symphony.

RAYMOND'S PALACE, ATTERCLIFFE (proprietor, Mr. Matthew Raymond; manager, Mr. Edward King). The following are the subjects of interest shown here: With the Fishing Fleet in the White Sea, A Much Admired Picture, The Curse of Gold, Poor Uncle Richard, Three to Choose From, or Lord Nobrass, Brothers in Arms, and A Tantalizing Lady.

SURREY MUSIC HALL (Proprietor, Mr. Frank Howson.)—The pictures shown here were A Bad Sister From Bagdad, and The Leather Industry.

IMPERIAL HALL (Cross Apperthorpe, Addy Street).—This will reopen shortly as the Imperial Picture Palace, with performances twice nightly at popular prices.

### Southend.

The films being shown at Southend this week are as follows:—

SOUTHEND PICTURE PALACE, Pier Hill.—Oliver Twist, The Slave, The Pig and the Thief, Matrimonial Shoes, Animated Cotton, Empress Josephine, The Doctor, The Vendetta, The Lost Sheep, and Father's Clue.

PIER PAVILION.—Pony Express, The Price of Deception, Duke's Jester, and Thirteen at Table.

KING'S HALL, Westcliff.—The Slave, Paper Tearing, Monty Learns to Swim, The Wrong Coin, Tommy's Prize, Wanted a Housekeeper, Trip from Bremen to New York, The Waterways of Holland, The Cuff Button, Lesson in Charity, and The Convict's Dream.

ELECTRIC THEATRE.—Simple Story, Who Stole Casey's Wood, Ellen, Madam's Hair, Foolshead on Matrimony, The Buffoon, Druidic Remains in Brittany, and Big Game Hunting in Africa.

VICTORIA HALL.—1776, or Hessian Renegades, A Conquest, Detective's Bag, The Wheelbarrow Race, and The Legend of St. Michael's Mount.

PRINCES' HALL.—Aviation Meeting at Doncaster, For the Motherland, The Cowboys Baby, The Twin Brothers, Miser's Fate, Rotter and the Jew, and Adventures of John Willie.

### Wigan.

NEW CENTRAL HALL.—Mr. Arthur Russell knows exactly what his audience requires. Nero proves a good draw. His Wife's Wine is one of the best comic pictures on the market. Other good films are The Vagabond's Adventure, and House under Repair.

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### Wallsend-on-Tyne.

McDONALD'S HALL.—A good bill includes Shanghaied, The House Under Repair, The Makeshift Postman, The Messenger Boy, and The Adventures of Colonel Wilson.

ROYAL (Director, Mr. T. McHarg).—The feature film is The Marble Heart, and among others are The Airship Destroyer, The Bell, The First Floor Flat, and The Fisherman's Dream. Mr. J. Travers is a good operator, and the incidental music is played by Mr. Luke.

TYNE HALL (Director, Mr. T. McHarg; manager, Mr. W. Uteridge).—Mr. A. Melvin is now pianist, and Mr. Tom Richardson assistant operator. The program comprises A Brutal Master, The Highwayman, Father's Baby Boy, Miss Jones's Birthday, and The Blank Cheque.

### West Hartlepool.

PARK PICTURE, Co., Ltd. (Manager, Mr. J. W. Dale; lecturer, Mr. Harold Mitschke; musical director, Mr. Bert Bertram; operator, Mr. J. Grantham).—Another capital program of pictures is provided, the subjects comprising The Lady with the Camelias, The Blind Man, Humble Love, Father's Armchair, Mr. Sad Man's Cure, and other pictures of a humorous and educational character.

PALACE THEATRE (Proprietor, Mr. George Black; manager, Mr. F. G. Hill; musical director, M. Zanoni; lecturer, Mr. J. O. Stevenson; electrician, Mr. J. A. Weatherburn).—This cosy place still continues to attract good houses, the excellent bill of fare provided week after week giving every satisfaction to old and new patrons. The program included A Fair Exchange, The Airship Destroyer, A Conquering Hero, A Tantalising Lady, and A Parody on Sherlock Holmes.

CANADA PICTURE PALACE (Mr. James Burley).—The Jockey and Le Grande Breteche were two pictures attracting most attention, although The Making of Honey was a very interesting and wonderful film. The Blind Man was deservedly applauded, being a subject appealing to all.

NORTHERN PICTURES, Ltd. (Manager, Mr. J. Coleridge; accompanist, Madame Coleridge).—The headliner here was Judge Not. The remainder comprised an excellent list of subjects, including A Fair Exchange, The Slave, Broken Happiness, and a quartette of comics—The Truant, They Would Elope, The Absent-minded Author, and The One-legged Beggar.

### Whitehaven.

MARKET HALL (Manager, Mr. Victor Branford.)—The featured films here include The Way of the Cross, The Ays Heart, A Dash to Death, The Better Way, The Seventh Day, supplemented by the following:—Chink of Gold, Football Craze, A Tragic Idyll, Twin Brothers, An American Marriage, The Convict's Dream, The Life Saver, The Schoolmaster, and Savoi Cavalry

### York.

VICTORIA HALL (Mr. Sidney Bacon).—The Biograph Indian picture Comata, the Sioux, is the speciality this week. The program also includes How the Dog Saved the Flag, Death of the Duke D'Engheim, Bandit's Daughter, Young Redskins, and The Hunchback. Frank Reynard supplies the varieties.

# "Dr." Bodie Filmed.

GAUMONT'S SECURE ANOTHER ATTRACTIVE ITEM.

"Dr." Walford Bodie, the "bloodless surgeon," whose recent case in the courts caused so great a sensation, has enlisted the aid of the kinematograph in his endeavour to convince the public of the genuineness of his claims, and Gaumont's have secured a film in which he is shown going through his performance, beginning with a hypnotic demonstration and concluding with the famous "cage of death." Dr. Bodie has entered an appeal against the recent adverse decision, and, he explained to a party of pressmen at Chrono House, pending the re-hearing of the case, the picture was intended to furnish an opportunity to the public to judge for themselves whether or not he performs what he claims.

Dr. Bodie described his "turn" before the camera as the most trying he had ever undertaken. He was posing for four hours at the Gaumont studio on Tuesday, and gave his entire performance, which, he stated, London audiences had not previously seen. In addition to the hypnotic experiments, the genuineness of which is not generally doubted, the "Doctor" is shown to work an apparently complete cure by electricity of a girl afflicted with paralysis, who cannot use one leg at all, but after treatment walks off the stage unassisted, while in the "electrical cage of death" a current of abnormal strength is passed through his body (this last, it may be remembered, was performed at the court by the judge's request).

The Doctor has entered his appeal with the belief that he will be able to prove the authenticity of his "cures," upon which so much doubt is cast by the medical faculty, and remarked incidentally that he intended to retain the title of "Doctor," to which, he asserted, any man is entitled who can fulfil his claims to work cures, while so far from asking to forget the "Merry Devil" episode, these words will figure prominently on his bill matter in future.

Whatever may be thought of Dr. Bodie as a doctor, there is no doubt whatever of his pre-eminence as a showman, and it is probable, as he asserts, that his drawing powers have been increased rather than lessened by the recent case. The film will, in any event, be certain to make the strongest possible appeal to the curiosity of the public. Gaumont's are supplying it on hire only, on terms which may be had on application, and remembering that Dr. Bodie's salary as a music hall turn stands at something like £200 a week, it appears that the showman who gets the picture (at a much lower figure) will have a feature likely to affect the takings in the right direction.

## Mr. Albert Clark,

Manager for West's Pictures, in Western Australia.

The above represents Mr. Albert Clark, who, as Manager for West's in Australia has no sinecure, for he has no less than three permanent shows to conduct, namely:—one at the Queen's Hall, Perth; and one at the Town Hall, Fremantle; and one at the Cremorne Theatre, Kalgoorlie; besides periodical visits to other centres of the State. He is well-known throughout all the Theatrical circles in Australia and New Zealand, and is considered to be one of the brainiest men in the business. Such being the case it is no wonder to find him connected with West's Australian Staff.

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## Cricks & Martin.

SCENES IN BRITTANY.—This is a natural picture of great beauty, with fine quality throughout, many scenes being tinted. The opening gives a panorama of the picturesque town of Douarenez, the centre of the sardine and tunny fisheries. The view includes a capital glimpse of the river and harbour, and then shifts to the sea front, where a number of fishermen's wives are seen busily engaged mending the sardine nets. Another panoramic view of decided attractiveness shows the fishing fleet leaving the harbour for the open sea, a number of vessels presenting a picturesque spectacle as they pass the camera at various distances. Then comes the return with the catch of tunny fish, which are seen being handed from man to man, and finally deposited in a cart for carriage to market. One of the prettiest scenes of the film follows: the quaint fishing port is seen through a fringe of poplar trees, this section having been secured from Ploumanach, well known as an artist's paradise. Another pretty scene at the same spot shows a number of the village housewives washing in a stream, the clothes being soaped, vigorously beaten with stones, and rinsed out in the running water. The next scene introduces us to what may be described as a Breton Clovelley, a village whose main street is made up of a steep and picturesque ascent of steps. The crowded market place is then visited, the attractive white cap of the Breton peasant woman being very prominent among the buyers. Interesting glimpses are also afforded of the stock offered for sale, a very young calf making a pretty picture as it sleeps at its mother's feet. The subject concludes with a series of really interesting views of a number of old Breton houses, the effect of this section being increased by a judicious use of a rising and falling camera, which enables each old edifice to be shown from the roof to the ground floor. Three smiling women, typical specimens of their race, are in conclusion shown in a head and shoulders view.

## Edison Mfg. Co.

THE WALLACE JEWELS (specially written by Miss Carolyn Wells.)—We see the distinguished naturalist start on his morning's exploration accompanied by his daughter. The professor starts to climb a cliff in quest of a particularly desirable specimen, leaving his daughter to await his return. Rather tired from the exertion of climbing, she listlessly picks up her field glass and with it sweeps the surrounding country, her gaze finally becoming rivetted upon a rough-looking man who is engaged in burying a box in a secluded spot on a neighbouring mountain. Reaching home with her father she is handed a newspaper just received by mail, and reads in staring headlines that the celebrated Wallace jewels have been stolen, that the robber is supposed to be hiding in the very mountains which she and her father have been exploring, and that a reward of £1,000 will be paid for the recovery of the gems. Instantly it flashes through her mind that the robber is the man whom she saw burying the box on the mountain that morning and, like the venturesome girl that she is, it takes her but a very short time to start out on her sure-footed pony in quest of the buried treasure. Her search for the box, her success in finding it, the discovery of its removal by the man who buried it, the sensational flight and pursuit of the girl down the steep mountainside, her fatigue and the loss of her horse, which results in her capture, her rescue by the villagers, whom her agonised screams have brought to her aid, and finally, the discovery that the box contains the remains of a pet dog, combine to make a picture of unusual comedy value.

TWO OF A KIND.—"My friend Rogers, who is the superintendent of the Asylum, invited me to attend a dance given the inmates. I arrived rather early in order to have a chat with him, but unfortunately he was called out of the room. I had been up rather late every night for the week previous and, the chair in which I was sitting before the fireplace being very comfortable, went to sleep, only to awaken and find myself confronted by a young woman, whom I thought to be one of the inmates. I immediately started to humour her, and was having rather an exciting time of it when Rogers and his wife came in. Did they put her in a straight jacket? No, indeed. You see, she was Miss Marston, a guest of Mrs. Rogers, invited to attend the dance, and when she saw me she thought I was crazy and was trying to humour me." The above one-sided conversation overheard in a New York hotel one evening is used as a basis for a moving picture story by the Edison Company, which proves to be very amusing. The efforts of each of the principals to humour the other and prevent an escape from the room (both praying for the return of the superintendent to relieve the situation), are laughable in the extreme.

LADDIE.—This is the story of a youth who leaves his widowed mother to seek his fame and fortune in a great city. Risen to fame and affluence, he is visited by his old mother unexpectedly at a moment when he is entertaining his affianced and her father. The sudden appearance of his mother, whose quaint, old-fashioned clothes are so strikingly incongruous, visibly embarrasses him. His changed manner is not lost upon the poor old lady who, although at first mystified, is finally forced to the conviction that her presence in Laddie's house is not welcome. Although broken-hearted at the realisation she determines that Laddie shall not be embarrassed by her presence. Awakened from his sleep by a police messenger, he hurries to the hospital to find that she has been the victim of a street accident and is at the point of death. Overcome with remorse and shame, his grief knows no bounds. Willingly would he sacrifice all his earthly possessions—even life itself if she were spared to him, but in vain! She dies in his arms, a smile of supreme happiness upon her countenance as she unites his hand with that of the lovely girl who is his affianced wife.

## The Gaumont Co

Prominent among the Gaumont films for the week are a number of productions for the Christmas season. They include some particularly dainty stories and clever effects and should be inspected by exhibitors who have not yet made up their Christmas program. In THE RAG-PICKER'S CHRISTMAS we are introduced at the outset to an old rag-woman and her two small children. The latter, quaintly garbed in tattered clothing many times too large for them and with tall hats, are sent out to buy something for Christmas, and bring back with them, besides the food, a feeble old beggar who has asked for assistance and with whom they propose to share their Christmas dinner. The latter, of course, is no one else but Santa Claus himself, and shows his gratitude by changing the interior of the poor hut where the family lives, into a gorgeous palace room and produces dancing girls, harlequins, clowns, etc., for the amusement of the poor children whose happiness is completed when their favourite toys are made life-size and imbued with animation.

SANTA CLAUS VISITS THE ARTIST'S DAUGHTER again shows Santa Claus in benevolent guise. A poor artist and his wife leave their little daughter asleep in bed, regretting that they are too poor to buy her a present. In the moonlight Santa Claus is then seen descending the chimney and presents himself to the delighted girl to whom he presents a series of living and life-size toys. The magician also works a transformation in the surroundings of the room, which becomes a finely furnished apart-

ment, in which appear numerous pretty creatures who dance for the girl's delectation. Again, the scene changes, and the child goes with Father Christmas to the bottom of the sea and makes the acquaintance of Neptune. Then to China, where the natives dance in their own peculiar fashion. Back in the bedroom, the visitor paints a landscape on a blank canvas on the easel, and then the child goes back to bed. In the morning, she awakes and is bitterly disappointed to find nothing in her stocking, but on her parents entering tells them the story of her adventures. They laugh at it, until on looking at the easel, the painting is actually seen to be there, and in a short time comes a knock at the door and Santa Claus, whom only the girl recognises, enters in the guise of a picture dealer and buys the canvas at a good price.

TRAPPING FATHER CHRISTMAS tells how a child's prank was the means of saving his father's property and delivering a thief up to justice. A boy and girl are, on Christmas eve, sent up to bed, while their parents busy themselves decorating the Christmas tree for the next day's festivities. The boy, determined that he shall see Father Christmas if he comes, places a steel trap in the fireplace where anyone coming down the chimney must step on it. Meanwhile, his father, a police commissioner, has been summoned by a subordinate to direct the pursuit of an apache who has stabbed a householder and has taken to the roof tops to get away from the police. The officers give chase and the murderer decides to escape through one of the houses to the street. For that purpose he descends a chimney. Unluckily he has chosen that belonging to the bedroom of the police officer's children, and is firmly gripped by the trap on reaching the hearth. The boy completes his discomfiture by throwing a sheet over his head, and he is easily captured by the police when they enter.

A decidedly novel and clever subject is THE FIVE-STOREY HOUSE—one of the most effective in its blending of humour and tragedy and in the novelty of its presentation that we have had for some time. Briefly, a workman who is descending from the roof of a building to the street, in passing the windows of the various stories is the witness of the various scenes shown in the film. He is first the witness of a convivial meeting of a number of "cripples" who, their hours of begging over, have cast aside their crutches, etc., and are joyfully talking over their gains. The workman, who is seen outside the window in each scene, is then the witness of a painful episode. Father, mother and friends are grouped about the bedside of a dying child. Tragedy gives way to farce again as he reaches the next floor and sees the bridal chamber of a newly married but elderly couple, the coyness of the bride decidedly amusing the man at the window who finds further cause for laughter at the floor below, where a kitchen squabble is in progress. Mistress has caught the master kissing the servant and the workman is an amused observer of the trouble that follows. Still further down he is the means of capturing a burglar whom he sees busy at a safe and whom he narrowly prevents murdering the occupier of the room, and at last reaches the ground with profound reflections on the many aspects of life he has encountered in the one building.

## *Vitagraph Co. of America.*

Two of the best films we have encountered this week in our trip round the trade are those issued by the Vitagraph Company with the titles THE SCALES OF JUSTICE and ONAWANDA. The former is an extremely charming piece of work, telling a pretty story with a novel plot and perfect in acting, staging, and photography. In the public square of a little German town there stands a huge statue of Justice, with eyes bandaged and the scales in her uplifted hand; beneath the statue is the headsman's block. The statue is the favourite resort of a poor half-witted boy living in the village, and in the opening scene the latter, as a result of annoying the all-powerful burgomaster, is ordered to be thrown into gaol. The pleading of Gretchen, the burgomaster's servant-maid, secures his pardon, however. The boy, in gratitude, follows the maid to the house, but is ordered from the kitchen (which, by the way, is very well staged with a glimpse of the countryside showing through the open window) by the great man's wife, but not before he has caught a glimpse of some fine rings which she has removed to show to a visitor and left on a sideboard. Shortly after, when both mistress and maid have left the room he creeps in through the window and steals off with one of the rings. Suspicion naturally falls on the maid, who is taken off to prison, and, despite her protestations of innocence, condemned to death. A striking scene shows the visit paid her by the good priest of the village, who is convinced of the truth of her story and accompanies her as she walks with a gaoler on either hand, pale but courageous, to the place of execution. This is a really magnificent piece of staging; the girl and the priest in the foreground, the figure of Justice, grimly ironical, towering over them, and in the rear, the press of villagers waiting to witness the last scene. The priest prays solemnly that if the girl is innocent a sign shall be given from heaven. The prayer is answered in a startling manner by the scales falling from the hand of the statue. The idiot boy at the same time springs forward and picks up the missing ring, which has fallen with them, and which an earlier scene has shown him placing in one of the pans. The girl's innocence is established by a few questions to the boy, and the film concludes with a prayer from the priest, while the whole populace sinks on its knees.

The second Vitagraph film is a story of the early days of the American Colonies. A minister one day gives food and shelter to an Indian who falls exhausted at the door of his hut, and the stranger, on recovery, becomes a member of the white man's household, which he keeps supplied with game by his skill with the rifle. The minister has so much faith in the Indian that on going on a journey he leaves him in charge of his wife and family; during his absence an attack is made on the house by a party of Indians of the same tribe as the rescued man. A capital bit of staging shows the capture of the children, the mother being left stunned, while the hut is set alight by the Indians. The woman manages to stagger to the church, where a number of neighbours are gathered, and where shortly Onawanda puts in an appearance. The neighbours, always suspicious of the native, accuse him of complicity in the plot, but the clergyman returns in time to protect him and to state his belief in his innocence. To prove his good faith the Indian follows the trail of the retreating band, and reaching their camp is given shelter for the night. When all is quiet he makes his way to the tent in which the children are confined and steals with them out of the camp. Pursuit is given, but the Indian kills the foremost enemy and the three reach the old home, now a smoking ruin, just as the band of settlers appear. The latter meet the Indians with a volley which kills a number and puts the rest to flight, but Onawanda has been hit by a bullet and falls dead at his benefactor's feet. This subject also is excellently staged, the quality is good, and the acting vigorous and expressive.

## *American Biograph Co.*

A CHANGE OF HEART.—Howard Norris, a fortune-spoiled young man, spends his time with a party of reckless youths. Drinking forms their principal occupation. On an auto ride Norris meets a pretty simple country girl on the porch of her humble home. Norris alights and the girl's simplicity induces his dangerous attentions. With the aid of his companions, the young man plans a deception, one of his associates volunteering to play the part of the minister. The pretended marriage performed, the young man takes the girl to the summer hotel at which he is stopping. Meanwhile, the old father becomes uneasy at his child's absence, and approaching the café the young man frequents, he learns the truth from the boasting, reckless youths, who do not enlighten him as to his daughter's whereabouts. The chums of the young man arrive at the hotel, intimate to the girl the nature of the situation, and she demands the truth from Norris, learning which she flies out of the place to make her way homeward on foot. She has scarcely gone when Norris's mother arrives from a trip abroad. He sees what a whelp he has been, and realising that he loves the little country girl, he hastens after her to right the wrong.

HIS LOST LOVE.—Luke and James are brothers in an old English family. James went to London when quite a boy to engage in business, but Luke remained at home among the simple country folks. Mary, the daughter of a neighbour, and James were childhood sweethearts. As years went Luke's honest, noble nature appeals to her, and they become engaged. James at this time is obsessed with a desire to visit his old home, and the meeting of he and Mary enkindle the love of their childhood days. Luke realizes the situation, and with almost breaking heart surrenders in favour of his brother. The young couple marry, and their life is one of sunshine, until Mary's sister pays them a visit. A little child blesses the union of James and Mary. James leaves, and the poor wife's heart breaks and she falls into Luke's arms never to rise. Taking the baby from its crib he resolves to give his life for its welfare. Years after we find the baby grown up to innocent girlhood. But the world has not been too kind to Luke, and it is a struggle to get along. On the other hand, James has prospered, but his life is unhappy and he longs for his child. Seeking his brother's home, he makes himself known to the little one, and Luke gives her the right to choose between them. She will not leave Luke, for she loves him as the only father she has ever known. James is denied even the love of his own child.

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## Warwick Trading Co.

ITALIAN NAVAL MANŒUVRES is a pretty set of pictures, showing some delightful Italian seascapes. and the various interesting manœuvres of the bluejackets of that country. The photographic quality is unquestionably good, and the various scenes have evidently been taken under the best circumstances.

THE SONG THAT REACHED HER HEART deals with the love affairs of a naval officer and his fiancée. He has to hurriedly leave home to join his ship. He is reported dead, and the shock deprives his fiancée of her senses. Nothing will move her out of her apathy, until her lover, who has been rescued, arrives and brings back her scattered senses by singing a favourite song. There are some startling effects introduced, and the scenes are wonderfully well managed, especially that depicting the wreck and rescue of the drowning sailor.

SURPRISE OF PROFESSOR SHORTSIGHT is a rollicking comic, and contains some wonderful acrobatic feats by the principal character. The professor purchases an ape from a dealer, and the fun consists of the escape of the ape, and its place being taken by a masquerader, whose antics more than surprise the professor.

DOUBLE SIX is a good dramatic story, showing a precocious little boy, and an amateur Raffles, whose exploits are brought to a climax by the youngster's innocent placing of a domino in a cash box. The various scenes are intensely dramatic, and the plot is well developed in an absorbing manner.

## Eclair.

CAPTAIN FRACASSE tells the story of a nobleman's freak. Inspired by love of a girl, who forms one of a band of gipsies who call at his mansion, he changes places with one of the men, and shares the roving life which the band lead. The girl's beauty, which has subjugated the hero, also has its effect upon another nobleman whom the band encounter in their travels, and who carries off the girl. The disguised hero follows, and, not without adventure, rescues her, and all ends well with the revelation of his identity to his bride.

## Nordisk.

A highly sensational subject is issued by this firm, with the title, TEMPTATION OF THE GOLDFIELD, in which the jealousy between two friends is vividly portrayed. It culminates in one, incited by the girl, stealing into the cabin of the other to stab him while he sleeps, but the latter has suspicions which have been confirmed by the discovery that the girl has stolen his small store of money, and he substitutes a dummy of himself in the bed. His mate is about to stab when he recollects the old friendship between himself and the supposed sleeping man, and drops the dagger. The other, convinced of his trustworthiness, makes overtures for a reconciliation, which are accepted.

## Hepworth Mfg. Co.

AUTUMN IN THE FOREST.—This is an excellent panorama of the woody spots of old England, of fine stereoscopic quality. The view gives an exquisite scene through the trees, now beginning to shed their leaves. Here and there, we break into a more open and extended view which allows the rays of the sun to be seen piercing through the thick tree tops.

THE FAITHFUL CLOCK.—A working man in straitened circumstances announces he is compelled to sell his grandfather's clock. Taking it to a second-hand dealer a bargain is struck, and the clock is soon on show in the window. The dealer, well pleased with his bargain, is standing outside his shop, when he is spoken to by an acquaintance and invited to have a drink. A pair of rascals, who take advantage of the proprietor's absence, raid the shop. The old clock attracts the thieves, and they carry this out first. They proceed steadfastly on their journey until outside a public-house, where they leave the clock, covered up, to have a drink. While they are thus occupied, the old clock commences to travel along on its own accord, and makes its way back to the house where it has been so long. In the meantime the second-hand dealer has discovered his loss and calls in the police to assist him to recover the stolen articles. These people burst in upon the poor family. The dealer accuses the man of theft, and opens the clock door and turns out all the other missing goods. The policemen are about to take the poor bewildered man in charge when, to the astonishment of all, the old clock gets on the move again. They all follow the detective time-piece which leads them towards the public-house where the culprits are drinking.

SAVED FROM THE SEA.—A young fisherman kisses his wife and young child good-bye, and leaves for his ship. He has not been absent long before a mutual friend calls to see the wife and child. They receive him at the door and chat happily enough until he tries to flirt and make advances to the young wife. Shortly after this incident the papers are full of a disastrous shipwreck, and the villain reads with glee the name of his sailor friend amongst the lost. The brave sailor, with a lifebuoy around him, is many hours in the water after his boat is wrecked, but he is rescued by a ship's crew in the nick of time. The schemer has been working quietly, and now that the woman is unable to pay the rent, he urges the landlord to seize her goods. She, in desperation, appeals for assistance to her former friend. This is just what the villain wants, and he gladly hands over sufficient money to clear the claim. The woman turns and thanks him, but he seizes her hands and pulls her towards him. She struggles to free herself from his embrace, but he carries the woman struggling into the house, and slams the door behind them. The child dashes at the door fruitlessly, and sinks to the ground in tears and despair. Suddenly she is aroused by a familiar voice, and is quickly locked in daddy's arms. She speaks quickly of her mother's peril, and the sailor smashes in the door, and pulling out the villain by the collar, gives him his deserts.

## Clarendon.

AN INGENIOUS SAFE DEPOSIT.—This is described by the Clarendon Film Co. as "A positively cruel subject. Bound to cause pain. A Rib Rustler." The story tells of a tramp by no means devoid of inventive capacity, who has provided himself with a safe deposit. We see him stowing his collection of coins and oddments in a cupboard made in the heel of his boot. Later, we see him enter an establishment advertising "Good Beds" at 4d. per night, and shortly afterwards he is sound asleep. His next-door neighbours. however, do not rest so peacefully and, "at the mid hour of night," the gentleman in the bed nearest to our friend being unable to stand any longer the sound of the tile prowlers without, rises, and with uncommonly good aim and prodigious force, hurls the safe deposit boot through the window—after which he sleeps peacefully, till in the early morning, he is roughly awakened by the owner enquiring for his money box. On hearing the awful truth the tramp rushes from the room and out into the street, searching with devoted ardour for his lost treasure. He crawls along the paving, examining the feet of all the passers by tripping them up, but with no result. He rushes forward from one catastrophe to another without success, and the situations created are beyond description. At the last, he is favoured by an accidental meeting with a one-legged man who has recently purchased the very boot, and as our friend is willing to pay a handsome price for regaining his own, the one-legged man who has just discovered and emptied the money box, walks off delighted with his bargain.

## Itala.

A PATRIOT'S DAUGHTER is the title of a thrilling military drama from this company. A foreign spy ingratiates himself with the daughter of an officer who has charge of some important state documents, and so gains entry to the latter's house, and learns the hiding-place of the papers. Making arrangements with his friends to secure the spoil, he one night climbs through the window of the room and abstracts the papers from their hiding-place. He is interrupted by the daughter, his sweetheart, who, although at first imposed on by his explanations, is assailed with further doubts after he has left, and, finding the papers missing, follows her lover with a revolver. She overtakes him and snatches at the papers, and in the struggle the man loses his balance and falls over the precipice, where his body is found by his companions. The latter proceed to the house to see if the papers are there, but the girl has anticipated them by hiding them in a laurel bush, and they retire disappointed.

## Pathe Freres.

THE SOLE LEGATEE.—Once again Messrs. Pathé have succeeded in adapting a French classic. The task has been facilitated by the abundance of comic action in the play. The actors are Messrs. Barral and Pallau of the Comédie Française and Palais Royal Theatres, Paris, and Mdlles. Diéterle and Léonie Richard of the Variétés and Antoine

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Theatres, Paris. The story tells of a rich uncle falling in love with his nephew's intended. The nephew naturally objects, so Uncle Geronte decides to disinherit him and leave his money to two country cousins. The nephew and his intended impersonate them and disgust the uncle, and after other complications the money goes to the right quarter.

A One-Legged Story.—This is quaintly funny, and tells what happened to Mr. Henpecked when out for a walk. He buys a newspaper, seats himself on a bench and falls fast asleep. Two mischievious youngsters tie his legs to the bench and tickle his nose with a twig. He awakes with a start, and jumps up to catch the boys, but the shock is too sudden and his leg parts from the rest of his body. Grabbing the leg Henpecked hops off home. On the way the wretched limb escapes and insists on dancing a jig to the strains of a barrel organ. Henpecked captures it, but by the time he reaches home is in a mortal funk. He tries to hide the fact that the limb is dismembered, but Mrs. Henpecked is not to be deceived. She throws the leg out of the window, and it is picked up by a rag man, who gives it to a pal, a man with no legs at all. He, ingenious man, fits the limb on to his own body.

None But the Brave Deserve the Fair (S.C.A.G.L.).—This is a comic by Jean Sigaux, and the actors are M. Prince of the Variétés, M. Pierre Achard, of the Renaissance, and Mdlle Jane Eyrre, of the Gymnase Theatre, all of Paris. A charming widow can no longer bring herself to believe in men's protestations of devotedness. She has two suitors more than usually persistent, whose impassioned declarations she laughingly turns aside, until it occurs to her to put them to the test. Both men have sworn to be ready to sacrifice their lives for her, so she invites them to run out with her by bicycle to her country villa, and when there, proposes that the one to ride head down into an apparently solid wall shall be favoured with her hand. The first man stops dead at the foot of the wall, and is greeted with a sarcastic smile for his pains. The second suitor makes a bold dash for it, and to the disgust of his rival breaks triumphantly through the wall, which is only of paper.

A Woman's Repentance.—On the grey lichen-covered stones of an old-fashioned well, a girl sits awaiting her lover; he comes and offers her a daisy, and soon the white petals fall beneath the girl's eager fingers. "Passionately" declares the oracle, and the young man confirms the assertion with a kiss. But there is work to be done, and the two speed laughingly away. A gentleman on horseback comes cantering down the road; he drops his whip, and the maid picks it up. Struck with her beauty, the horseman asks her to water his horse. The girl complies, but in a few moments has dropped the pail, and stands indignantly protesting against a stolen kiss. The next is another charming scene; the girl is milking cows, and her lover comes to offer her a gaily-coloured kerchief. A little later the other man stands before her with a present of jewels, and, coaxingly endeavours to persuade her to run away with him. The girl, dazzled with the golden prospect, yields to his entreaties. The other goes mad from excess of grief. A pitiable object, he becomes the butt of the village children, and wanders hopelessly about, alternately clasping and kissing the kerchief, all that remains of his former love. Some time later, the country girl, now a fine lady, finds herself almost by accident in her native village, and it is not astonishing that she should meet her old sweetheart surrounded by a troupe of children. Without knowing him, she intercedes on his behalf, and in so doing recognises him. A rush of old memories come over her, and in an agony of repentance, the havoc she has caused in a man's life is borne upon her. A true woman at heart, she turns in disgust and loathing from the one who was the initial cause of her flight, and flinging her rings and jewels at his feet, takes the hand of the madman, to return to the farmhouse where their courtship first began and ended so pitiably.

## Urban-Eclipse-Radios.

The Salt Industry.—This is a peculiarly interesting industrial series, in which the preparation of salt is shown from its original extraction from sea-water, until it appears on the dinner-table. In one of the scenes, a huge hill of powdered saline is seen, and subsequently, glimpses are given of the operations of weighing, placing in sacks, loading on barges, and washing and refining, a picturesque conclusion showing some of the workmen in their picturesque costumes.

A naval series only needs to bear the Urban trade mark to provoke curiosity among the buyers, so high does the company's reputation stand for this class of work. This week we are shown Prize Gun Drill by bluejackets of H.M.S. Excellent. After a preliminary section, showing the crew with their band at their head, in marching order, a fine display is given of the quick transport of the guns, which are taken apart and carried over obstacles, and limbered on the other side. This is shown with obstacles of varying character, and then, the gun in position, the order is given to fire, the weapon afterwards being carried off at the double.

That Awful Pipe is a good comic. The chief figure is a gardener, who has a pipe of the over-ripe description, and as he smokes tobacco of the strongest, his society is not much sought after. It is however, thrust upon several persons unwillingly, with remarkable results. Master flies to the house to get a stimulant, while the guests in an inn visited by the hero fly in various stages of collapse leaving their drink for the gardener. In a crowded tramcar the pipe easily secures a place for the gardener, who gradually reduces fellow passengers and conductor to a state of helplessness. In the street the hero has an argument with a chauffeur, but one puff of the smoke from the pipe sends the latter's car flying backward. Numerous other persons are discomfited but, at last the gardener himself vanishes in a cloud of strong smelling smoke.

## London Cine.

The Misadventures of a Cycle Thief.—A very laughable comic. A tramp, seeing a cycle left on the kerb, makes off with it after several falls. In succession, he comes in collision with a fat policeman, a bill poster, an ice cream cart, a swell, and an old woman's apple stall. A chase ensues, and the thief escapes over a wall, over which the policeman has difficulties in following. On the other side they fall into a bed of mortar, and are severely handled by the navvies engaged in mixing it.

A Father's Love.—A powerful dramatic picture. Fine photographic quality throughout. A working man, returning from work, his little girl runs to meet him, and a powerful motor-car comes along and knocks her down. The grief-stricken father picks up the lifeless body, and rushing home, seizes a gun and, in spite of his wife's entreaties, pursues the motor and shoots the occupants of the car. The car rushes on uncontrolled, and finally dashes to destruction over a cliff. The father, coming up, is arrested by the police. In the prison cell he is visited by his wife, and in his dreams he fancies he is again embracing his darling child. Finally, we see the scene in court where the father with great emotion describes the occurrence to the judge, but the effort is too great, and he falls dead in his wife's arms.

## Walturdaw Film Agency, Ltd.

This firm have another long list of films this week of more than passing interest, including dramatic and humorous subjects, the former predominating. For His Fatherland is highly dramatic, and deals with the adventures of a reservist. In the opening scene he returns from his military duties to find his old parents and his sweetheart eagerly awaiting him and ready to welcome him home again. He settles down and marries, three years passing happily over, when he is suddenly called upon to go to the war. After a heartbreaking farewell we see him in barracks and then wounded on the battle field. A report reaches his home that he is dead, and he is mourned by his parents, wife, and children. After a time his wife is prevailed upon to again marry, this time a man in affluent circumstances. On the wedding morn the former husband, who has been badly wounded, returns, to find his wife and her new husband on their way to the cemetery to place wreaths in his memory. He follows them home, enters the house, and discloses himself, but the knowledge of his wife's re-marriage kills him, and he dies in his wife's arms. The interest is well sustained throughout, and some really dramatic scenes are included.

Forgive Us Our Trespasses is another pathetic series of pictures full of human interest and well acted. The hero is a young man with a brother, who are both on the brink of starvation. Their little cottage is destitute of furniture, and a piece of dry bread is all they have to sustain them. Desperate, the hero takes out his gun and determines upon shooting something to feed upon. He is caught in the act of poaching by a gamekeeper, who takes him prisoner after a struggle, but on their journey home a fierce encounter takes place between them ending in the gamekeeper being thrown into a ravine. The hero flies to his cottage still hungry and more than ever determined upon securing means of sustenance by any means rather than starve. He takes a hatchet and breaks into a house, and is just about to help himself when footsteps approach, and he hides behind a curtain in time to

witness a mother putting her child to bed, first kneeling down in prayer. In the meantime the gamekeeper has recovered from his fall, and recognising the gun left behind he makes for the cottage, where he finds his assailant's brother starving. He takes him home with him, feeds him, and lays him down to rest in the same bedroom as his own child. The little boy also kneels and prays before going to sleep. This is the house our hero has broken into with felonious intent, but the kindness of the gamekeeper in returning good for evil and the prayers of the children completely break him down, and he comes from behind the curtain, falls on his knees and confesses, and prays for forgiveness, which is readily accorded him, and all ends happily. There are some remarkably beautiful scenes throughout, especially the forest where the poaching takes place.

DANCING POWDER is a bustling comic dealing with the exploits of a gentleman who has been presented with a tin of powder that causes everyone sprinkled with it to dance. He tries it on his wife successfully, and leaves her dancing while he goes out to have some fun with his new acquisition. He meets a great many people, including an old maid, policeman, driver of a carriage, all of whom he sets off dancing in the most eccentric manner. Finally he is arrested and put in prison, where he sets the prisoners dancing, and the police are glad to release him conditionally upon him giving up his dancing powder. Other films include GRETNA GREEN, SOAP MAKING, and FRAUDS AGAINST THE EXCISE, all of which will be released on November 26th.

## R. Prieur.

UNCLE LEARNS TO HYPNOTISE.—Naturally uncle is rather annoyed to find that he is not welcome at the wedding of his favourite niece. Revenge is sweet, and so he takes advantage of a celebrated Professor's offer to teach the art of hypnotism for a very small sum. Meeting the bridal party at the door he casts his spell upon them, and makes them go to church in various absurd attitudes. Some walk on their hands, others crawl on their hands and knees, and so on. While the wedding ceremony is going on in this peculiar manner, uncle goes through the wedding breakfast by himself. Presently the party come back, and crawl humbly to his chair. Uncle casts another spell upon them, and we leave them dancing upon the ceiling.

HE WOULD BE AN ACROBAT.—A young clerk falls in love with the daughter of a strong man at the circus. The strong man, however, will not entertain the clerk unless he is able to perform the tricks which he and his daughter perform daily. This leads the young man to attempt to walk along the telegraph wires and land head first upon a costermonger's barrow several feet below. In fact, it leads the poor youngster into several unpleasant places. After the clerk has nearly broken his neck the strong man relents and consents to accept him as a prospective son-in-law.

A DRAMA ON THE SEA.—A rejected lover attempts to murder the lady with whom he is in love by throwing her over the cliffs. She is picked up insensible by some fishermen, who take her home. The lover in the meantime has taken flight in a fishing smack. An exciting chase follows, in which the successful lover, who has been shot in the arm by his rival and the girl's father pursue the rival in a steam launch. At last the smack is overtaken and the occupant shot dead. A short time after the hero is married to the girl.

## Selig Mfg. Co.

ACROSS THE DIVIDE.—After covering many weary miles of travel, John Barton, our miner friend, reaches his destination, and forthwith exchanges his gold dust for coin. A gambler named Bob Mason employs "coppers" to seek out just such characters as Barton, who is accosted by one of them as an old acquaintance, and is induced to enter the gambling den. An Indian attempts to dissuade him from playing. It is of no avail. He plays. The result is a complete loss for him. He attacks the Faro dealer, and is thrust into the street. Alone with his faithful guide, Barton faces the future. There is but one thing to do in order to procure the bare necessities of life for his wife and sister. He disposes of his pack train, and with the proceeds of this sale he purchases flour and bacon, loads same on a weary little mule, and begins his long march homeward. Arriving there he confesses everything to his wife, who, true to her woman's instinct, forgives his recklessness. A deputy sheriff arrives at the miner's cabin, and posts a notice of reward for the capture of Bob Mason, the gambler, charged with having killed the sheriff. Mason, in effecting his escape, has been seriously wounded, and eventually finds himself weak with loss of blood and faint from hunger, at the very door of the man he had robbed. Barton is away prospecting, but his wife and sister take the almost unconscious man into the shelter of their cabin. Meanwhile, the Indian, recognising the gambler, hastens to Barton and acquaints him of what is transpiring at his home. Upon hearing the news, his smouldering desire for revenge leaps aflame, and determining to deliver his enemy to justice and claim the reward, he hurries homeward On the way he encounters the pursuers, tells them of the whereabouts of their quarry, and all repair to the cabin just after Mason has expired. The dying man relents as the end draws near. He makes restitution to the man he had defrauded by delivering to the wife a large wallet well filled with gold. He then entreats the women to pray for him, and they comply with his request. Thereupon the miner and the posse enter and stand with uncovered heads in the presence of the dead.

A TRIP TO YOSEMITE.—This is an extremely interesting trave film. Yosemite lies in the Sierra Nevada Mountains of California, about 150 miles from San Francisco in a direct line, and a little south of east. The best general view of the great valley is from Inspiration Point or Artist's Point, on the old stage road from Wawona. From the trails, from Eagle Rock and from Glacier Point, impressive views of different parts of the valley are obtained. Bridal Veil Falls is the first of the great waterfalls, near the entrance to the valley. The effect is that of a direct plunge of 900 feet. El Capitan is nearly opposite. Its height is 3,300 feet. Three Brothers, on the same side of the valley, are 3,830 feet high. Cathedral Rock is 2,660 feet high. Cathedral Spires are 2,579 feet in the air, the highest point being 2,678 feet. Sentinel Rock is a slender granite column 3,100 feet high; one of the camps for tourists is at its base. Yosemite Falls is on the north side and near the centre of the valley. The upper fall is 1,600 feet direct, the middle is a series of cascades 600 feet, and the lower fall is 400 feet sheer. The whole, as seen from the road, is impressive and beautiful. Total height is 2,600 feet. Then follow views of the Royal Arches, a series of recessed curves in the solid rock; Washington's Column; North Dome, a great rock 3,725 feet above the floor of the valley; South Dome, a similar structure opposite; Mirror Lake, wonderfully reflecting the scenery about it; Glacier Point, a sheer rock wall 3,234 feet above the floor. A rock protrudes from the top like a barbette gun, and a stone dropped straight down does not strike for 3,000 feet. A hotel is at the summit; Vernal Falls; Nevada Falls; Liberty Cap, a granite pile 2,000 feet high, standing like a sentinel; and Illillouette Falls.

## Essanay.

THREE REASONS FOR HASTE.—A travelling salesman is showing goods to a country customer when he receives a telegram to the effect that he is the father of triplets. He leaves his sample cases, rushes to the hotel for a time-table, and from there to the train. The gates have been shut on the departing train, but the telegram is an open sesame. Having left his tickets in his coat which he forgot in his excitement, the conductor deadheads the happy father, and the passengers unite in congratulations. At the home station a stranger places the only automobile in sight at his disposal after the wire is shown, and a sight of it causes a policeman to wink at a violation of the speed ordinances. At last the proud parent arrives home and the nurses bring in the three reasons for haste. The telegram is not thrown on the screen and its contents are not made plain until the climax, though there is a hint throughout as the leading character repeatedly raises three fingers.

A CASE OF TOMATOES.—A broadly farcial story with an aspect of novelty. Two lads discover a crate of tomatoes which have fallen from a huckster's wagon. Some paper bags have dropped with the crate and these they fill with the ripe vegetables. They take a practice shot at an old gentleman in a tophat, and then raid a tennis game where two men and two women in white duck for a temptation impossible to resist. Each of the quartet is pelted with the ammunition before they discover the source of attack, and the boys are forced to move on. The mischief-makers create havoc in a restaurant by storming the patrons through a doorway, and a foppish young man dressing for the street is compelled to change his mind and take a bath instead. A couple in a taxi-cab have their love-making rudely interrupted, and there are similar attacks along the line, until the boys find their Waterloo in a police-station wither the victims have gone to make a complaint. They are caught pelting the police and a dose of their own medicine does not appeal so strongly to them when their faces are rubbed with the remaining tomatoes. The action is brisk and well conceived and will gain the laughs.

**Readers who buy films through our notices, or through our advertising pages, would confer an obligation on us, if they would mention the fact when writing to the makers.**

## J. F. Brockliss.

THE MARCHIONESS POMPADOUR is an interesting story of court life during Louis XV.'s reign. Antoinette, the daughter of working people, meets the Marquis d'Etoile, who falls in love with her, and makes her Lady d'Etoile. After marriage she is presented at the court, where she creates a great impression upon the King. One evening she is walking alone on the terrace of the Palace, the King, with a number of courtiers, also strolling in the same direction. The King dismisses his courtiers, and strolls with her through the beautiful gardens. A few days later she is surprised at receiving an unsigned letter asking her to meet the writer at the hunting lodge. She recognises the King's writing, and decides to keep the appointment. As she is leaving her apartments her husband inquires where she is going, but does not receive a satisfactory answer. The husband finds the note in her dressing-room and follows her. Hearing someone approaching, the King stands in a corner of the room, while the infuriated husband rushes in and accuses her of keeping clandestine appointments. The King, who has remained unrecognised dismisses the unfortunate husband, who receives an order that he is banished. A few days later at a fete the King presents Lady d'Etoile with a parchment stating that he has created her the Marchioness Pompadour, and she is recognised by the whole court as the mistress of the King. Fifteen years later the King's ardour has cooled, and she is deserted by everyone except her husband, who has returned. The sudden fall from power brings on a serious illness, and the court doctor sees there is little hope of recovery. She expresses a wish to see the King, and her husband informs the King that she is dying. The King returns with him in time to speak to her before she expires. She asks the King why he has deserted her, and he tells her to ask that question of her looking-glass. She picks up a hand mirror, and is so shocked at her altered appearance that it is too much for her. The King clears the room, and is once more with his deserted mistress, and kneels in sorrow and remorse.

## Cines Co.

PATRICIA AND THE SLAVE.—This is another of the superb art films for which this Company is famous. It is a story of ancient Rome, showing by a series of beautiful tableaux the sale of the Numidian Queen Afra to the stately patrician, Lady Marcellus. Lucinia, the little daughter of Marcellus, is entrusted to the care of the dusky queen, who, whilst walking by the sea shore, is rescued and the child kidnapped by a company of Unmidians. The robbers are pursued by armed Romans in a galley, but are driven back by a storm. They announce their failure to Marcellus, who is stricken with grief at the loss of her child. In her despair she offers up a sacrifice to the Goddess of the Sea, and is shown in a vision little Lucinia hidden away among the rocks and caves of the Unmidians. Braving all dangers, she penetrates into these rocky recessess and is rewarded by the Sea Nymphs, who restore Lucinia to her mother. The final scene shows Marcellus being borne back to Rome in her regal car. It is a charming story, embellished with excellent views of palatial palaces and rugged sea coasts. The costumes of the period are accurate in every detail.

PLOTTING LITTLE LADIES.—Albert is a clerk in a firm of bankers, and very much in love with a certain young lady. Their dream of bliss is shattered by the news that his firm have determined to send him abroad to manage a branch offer. Whilst discussing the unwelcome news in the garden with his fiancée they are overheard by the little sisters of the young lady. These little girls plot to prevent the threatened catastrophe. Armed with a portrait of Albert, they invade the sanctum of the chief of the bank, and disclose his love affairs to him. So prettily and earnestly are their pleadings, that Albert is not only retained at home but promoted in the bank.

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### Flourishing in Edinburgh.

Kinematography is flourishing in Edinburgh just now, The old-established shows are all drawing good audiences. while the Picturedrome, a new centre in Leith Walk, seems to have come to stay.

### Blacklegs in the Trade.

Our attention has been called to another shady member on the edge of the Trade. He operates from Ipswich, and his *modus operandi* appears to be to watch the advertising columns of the WEEKLY, and obtain films on appro. for which he omits to pay. He pays his attentions particularly to new advertisers having probably good reasons to avoid the old firms.

### Walturdaw's Christmas Novelties.

The Walturdaw have just added to their splendid lending library some telling novelties in the way of Christmas Stories. They have also a real good selection of Pantomime and Christmas films of all kinds for hire. Showmen and exhibitors should not miss this chance.

### The Motiograph in England.

As we go to press, we receive a telephone message from Mr. J. F. Brockliss, of Rupert Court, that a cable has been received from the Enterprise Optical Co. of Chicago, confirming the appointment of Mr. Brockliss, as the English Agent for Motiograph.

### Mr. Friese-Greene and the N.A.C.O.

Yesterday the Committee of the N.A.C.O. were entertained by Mr. Friese-Greene at his studios in the Western Road, Brighton. Among the party were Mr. John Wood, President. Mr. E. Catlin, Vice-President, and Mr. H. L. Merrit, Secretary. A very interesting and enjoyable day was spent. Mr. Greene showed his guests the first camera in kinematograph work, and some of the original films made by himself. They also had the privilege of seeing the earliest apparatus and all the various stages down to the latest stereoscopic kinematographic camera, the various stages of Mr. Greene's own colour work and processes, electrical printing, and demonstrations with model aeroplanes were also witnessed. The operators were also shown many specimens of projectors, from the earliest to the most recent. After an enjoyable luncheon the party returned to town.

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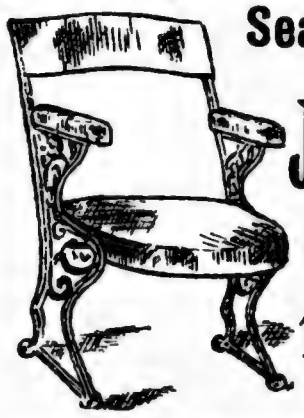

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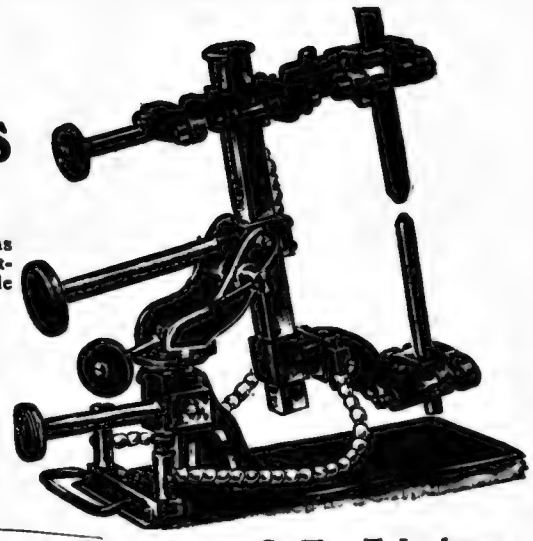

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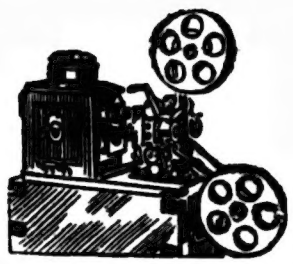

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